

THE CHRISTMAS MIRROR WILL BE READY THURSDAY, DEC. 10.



THE NEW YORK DRAMATIC MIRROR.

VOL. XXVI. No. 676

NEW YORK: SATURDAY, DECEMBER 12, 1891.

PRICE TEN CENTS.



MAY WALDRON (MRS. STUART ROBSON).

From Photo by Fiske.

AT THE THEATRES.

Standard.—*La Dame de Challant.*

Drama in four acts and six tableaux, by Giuseppe Giacosa.

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| Comtesse de Challant | Sarah Bernhardt |
| Dame Clara | Jane Mea |
| Dame Rosetta | Georgette Fleury |
| Dame Silvia | Madame S. M. S. |
| Dame Isabella | Madame M. de |
| Comte de Gazono | Dernon |
| John Bandello | Monte |
| Comte de Masino | Rebel |
| Isabella | Angela |
| John Pinto | Carroll |

In many respects *La Dame de Challant*, the new drama written for Bernhardt by one of Italy's leading dramatists, is a strong play. Its production at the Standard, last Thursday, was its first presentation on any stage outside of Italy, and the event naturally drew one of the most brilliant audiences that has assembled during the Bernhardt engagement.

The Lady of Challant adds another to the list of infamous women in history and legend that Sarah Bernhardt has chosen to impersonate. Like La Tosca, *Fedora*, Cleopatra, the Countess of Challant is stupendously bad—so bad that the play seems more like a series of tableaux of some medieval legend than a transcript from life. Murder for murderer's sake is the keynote of the lugubrious, and but for the romantic setting which interested and charmed the audience, the success of the drama would have been doubtful.

Giacosa has two good acts in his play, and in these two acts Madame Bernhardt's acting equaled anything she has ever done—which is saying much. She has enticed Count Gazzo to her apartment in the Château de Challant and after plying him liberally with wine, she suggests that he kill her lover, Count Masino. Gazzo, flattered by this extraordinary attention, and light-headed from the wine, attempts to kiss her as a guarantee of good faith, and the Countess, exasperated with rage, banishes her from the room, and vows to have him killed. This scene is the best in the play, and Madame Bernhardt's acting thrilled every person in the audience. Her baseness, when she attempts to secure the tony Count's word, thereby effectually sobering the latter, was particularly fine. On the fall of the curtain she was recalled six times.

Thus the play began well. But the succeeding tableaux did not come up to the excellence of that admirable second act. They were vague, and contained such lapses as to lead one to suppose that half the play had been cut in rehearsal. The *motif* for the Countess' wickedness was absent; the presence of the other characters was not satisfactorily explained and, in the last act, the play is ruined artistically by the odd and transparent device of making the heroine sympathetic by the Countess' reformation just as her head is about to be chopped off.

Bernard was excellent as Count de Gazono. His acting in the drunken scene is the best thing he has done here. Mme. played Father Bandello, and, acting under instructions from the author, made a low comedy part of the character, which was a grave mistake. This man was the one true note in the performance. Rebel was dignified and manly as Count de Masino. Indeed, the entire company contributed largely to the comparative success the play met with.

The walls were longer than usual, but we must acknowledge that each stage setting was superb.

Thalia.—*The Battle of the Teutoburg Forest.*

Drama in four acts and six tableaux by Heinrich von Kleist. Proved act 2.

| | |
|--------------|----------------|
| Hermann | Hilmar Knott |
| Tancred | Anna Gavriloff |
| Rinaldo | Master W. K. |
| Adehart | Master Burk |
| Marbold | Matthew Reed |
| Attilius | Carl E. Seaman |
| Thrasimachus | James Schreman |
| Dagobert | Moritz Haasen |
| Siegmar | Carl Rosen |
| Gudrun | Josephine Kör |
| Vulturnus | Carl S. Clark |

The critics have been calling for mis-en-scène for a number of years.

The Meninger company gave it to them on Monday night at the Thalia Theatre, and at it gave it to them with a degree of detail that distracted.

The play presented was *The Battle of the Teutoburg Forest*. It is a drama in five acts and six tableaux by Heinrich von Kleist. It relates to the invasion of Germany by the Romans. The Roman general is Quintus Varus. He runs up against a German Prince named Hermann, who perceives no harm, but who, in reality, deceives him, and eventually destroys the Roman army. Then Hermann offers the crown to his ally, Prince Marbold. Marbold refuses it, and declares that Hermann should be King. Every one, on both sides of the footlights, agrees with Marbold, and Hermann gets the crown. That is the end.

Hermann does not get his crown without a great deal of plot and counter-plot. He goes to his people by enlarging upon the cruelty of the Roman soldiers. There are incidents, invented by the author, that are well contrived and genuinely interesting.

The scene between Marbold and the two children of Hermann, who have been delivered to him as hostages, was pretty, and it was acted by Mathew Peil with a ruggedness and belligerence that won him three curtain calls.

Hilmar Knott was a stalwart and picturesque Hermann. He is led with much vigor and feeling. Gustave Körber is too small in stature to awe, but, in other respects, he was an impressive Quintus Varus.

Anna Gavriloff played the part of Thusnelda, wife of Hermann. She is matronly. She acts with the ease and skill that is acquired by experience.

The battle, from which the play takes its name, was acted with splendid effect. The mob was wonderfully drilled, the movements of those on the stage were varied, and natu-

ral, and should be seen by local stage managers.

The play is excellent, although not extraordinary.

Bijou.—*The City Directory.*

It is a crowded house is an evidence of merit. The *City Directory* is the best play ever written. It returned to New York on Monday night after what its advance agent assures us is the most astoundingly successful tour ever made by a theatrical company. Be that as it may, the *City Directory* is certainly better than the old—if that is any recommendation.

The play is excellent, although not extraordinary.

"OUTWARD AND UPWARD."

Morning News, Dallas, Tex.

It has been decidedly interesting as well as profitable to the reader of dramatic literature to note through the past few years the onward and upward progress of *The New York Dramatic Mirror* toward the nearest approach that is possible to perfection. The paper has been continually improved until at its present state of maturity and prosperity it presents little opportunity for further improvement. Its able criticisms and extensive theatrical news have justly won for it a most extensive circulation, not only in this country, but in England and France, where it is recognized as the leading organ of American dramatic art.

WANTED.—A THEATRE.

Education and refinement applied to things theatrical in our country would certainly be a haven which would go far towards leavening the lump.

That a few of our managers have endeavored, and are endeavoring to move forward in the right direction their most capping critics must allow, but even they are hampered by the tradition of ignorant custom and by the support of an ignorant public, who are their best patrons.

In our community, however, there exists a large class of people who rarely go to the theatres, not from any prejudice, but merely because their intelligence is either insulted by the inanities they are invited to applaud, or because their taste is offended by travesties upon the homes in which they live.

Such interiors for instance as we have seen in the so-called "society-comedies" of the day are surely more suggestive of alhambra, bar-rooms, and east-side dance-halls, than of a home furnished by people of gentle breeding. To the young clerk who lodges in the top story of a cheap boarding-house such scenes may appeal. A street fair is entranced by the colored lights of a beer garden.

There is probably nothing so misleading in its title as the "society comedy," unless it be the "lady who takes in washing."

We often feel sympathy for the simple-minded folk who have paid their dollar to catch this mimetic glimpse of a fashionable boudoir, or to sit in imagination in the same ball-rooms with the beaux and belles of New York and Newport.

And yet there are those who are not deceived by this very bad imitation, and who clamor for something more genuine. Their little *guide-mémoires*, "Manners," or "Hints on Etiquette," do not seem quite to accord with the conduct and speech of these would-be innocents.

And here let me say, that never on a first-class stage of London or Paris could such social anachronisms be possible. Neither Mr. Tree of the Haymarket, Mr. Hale, of the Garrick, Mr. Alexander, of the St. James; Mr. Koning, of the Gymnase; Mr. Carré of the Vaudeville, nor Mr. Porcel, of the Odéon, (all of whom represent this class of play), would ever burlesque a society to which they cater and in whose midst they freely move.

There is another point to which it is high time public attention should be called. That same band of charitable dames who formed a league in protest of the treatment of shop-girls, and who advocated the introduction of art in the homes of the poor, would do well to make a tour of the actors' dressing-rooms in our metropolitan theatres, not to mention those out-of-town.

There is hardly a public place of amusement in our city where the dressing-rooms have been constructed with any deference either to sanitary principles or to ordinary comfort; wet in these ill-ventilated, cheerless—and many of them underground and ill-kept *fors*—the ladies and gentlemen of the profession, from whom faithful service and artistic inspiration are expected, are forced to spend hours of their days and nights.

I know personally of more than one in station where the seeds of lifelong ill-health have been sown by these malarious influences. Venerable as is the building, and devoid of our so-called "modern improvements," the "loges d'artistes" at the Théâtre Francais would, indeed, furnish models worthy of imitation; but I need not single out this leading theatre of the world, for in the first-class theatres of both London and Paris, the ugly and unhealthy dressing rooms here so universal are there unknown. We doubt whether they would be endured.

In remedying the existent state of things, there are no practical nor permanent difficulties that could not be overcome, provided the managers, lessors or owners of our theatres were in sympathy with this needed reform.

It has been found a short-sighted policy to ask a laborer to work more than six days out of seven, or more than eight hours out of twenty-four. Human vitality becomes exhausted. Brain force must be husbanded. How well Hamerton has shown us this in his "Intellectual Life." In the name of common sense, we ask how any man or woman who thinks and who feels can give eight good performances a week unless body and mind be at the same time nursed and nourished?

The trainer of a racing-stable understands and appreciates the primary principles of hygiene and would never jeopardize his interests in ignoring them. There is no doubt that our public would be quick to support a manager who would establish a theatre on a new and higher plane.

It is not enough that the seats should be softer cushioned, that the electric lights should be more deftly handled, that the decoration should be more elaborate, or that the fire regulations should be more strictly observed. All these excellent things can be supplied by architect and overseer. What we are clamoring for is a theatre inspired by

education (i.e., brains that have been cultured); a theatre where, whether it be tragedy or farce, our mother-tongue shall be spoken with correctness and with agreeable accent; where stage-mounting shall not savor of West Fourteenth Street, and where before and behind the footlights the same atmosphere of courtesy and consideration shall prevail as in a gentleman's household.

There is nothing in this demand that is either ideal or impossible. It is not a question of cost, or of abnormal enterprise, but merely of progress and prosperity.

Let the hand which guides the practical machinery of a theatre be a hand directed by a broader culture, and by a keener comprehension of "social amenities." The rest will then shape itself.

ELIZABETH MARSH.

VOICE.

Words are the medium of the author's mind; voice, the medium of the actor's mind. An actor may have the comprehension of all the author's sentiments, but without certain power of voice he cannot convey his auditors of his own intelligence. Many clergymen fail to thrill their listeners with their most noble thoughts for lack of voice to utter them with interest and sufficient power. An actor may be skillful, effective, and pleasing, but without a voice of power he can never be great.

There never was a great actor who did not possess a great voice. I use the word great in its true significance. It has become a deplorable custom to utilize this superlative in qualifying a skirt dancer or an asthmatic clown. A great actor clearly means one who is grand in the personation of lofty characters, that require great power.

All the great actors are those whose voices have thundered out great passions and made insignificant the brilliant twinkle of the little stars with the ocean-like roar of their majestic waves. It does not follow that an actor who has a great voice should roar and howl and show his height and depth and breadth of tone—we all know that to be a fault of method—but a great power must underlie every line he utters and one must feel in listening that he is able to reach any human possibility, which must always be unlimited.

If an actor's voice is limited or defective he can never be great. Therefore, I argue that the most important requisite for greatness in an actor is voice. What special quality in once distinguishes the actor and stamps him among his fellows as their superior? Voice! This is proved every day on the stage. In any company of actors who attempt great plays, the man with the best voice stands indisputably first. An actor of experience and certain dramatic gifts can give, we will say, a good performance of Macbeth. But, suppose Macduff rings out his lines in tones that overwhelm Macbeth, and shakes the very rafters with his cries of "Horror" and stirs the soul with true walls of grief, and melts our tears to his in pity for his sorrows—who knows better than this same Macbeth that he is standing before his superior?

I am sure that actors feel that voice is the first essential for greatness. Tone? Ah! that is another them. Tone comes after voice. Voice is the foundation. A rural friend of mine, who is a close student of Shakespeare, once said, "Well, I always had the same thoughts in my head, but somehow never could get 'em out." Shakespeare gets 'em out. An actor must get his voice out. When he don't it is because he can't. To prove this, imagine for one moment an actor with a great voice not showing it. Or, fancy an actor who has spent his life in straining and gasping for one good, round, full tone, saying 'Voilà? No, that is a prehistoric accessory to the stage!'

Forrest was the last man who was vulgar enough to lift up his great lungs and disturb the public ear. These are days of suppressed power. Forrest would not dare play Othello and Lear now were he alive as he did then. You see the public does not expect it, and the critics—dear! dear! they never would stand it nowadays.

The public and critics now go to see and not to hear, and they are not going to be shocked or offended by hearing too distinctly.

Fancy this actor waking up one fine morning it would be a great day to him with a voice "on him" (as they say sometimes). The lost chord found. Do you think he would hide or suppress it on demand?

Managers who engage actors to successfully present plays of the "suppressed power" school simply select those who have no surplus of voice to suppress; or, in other words, actors who do not suppress anything but act up to the full extent of their strength.

The "suppressed" school predominates; consequently there are few actors living who have much power of voice.

To suppress one must first possess. Voice commands attention. Its quality and modulations inform us if the owner is refined, sincere, intellectual, broad, self-possessed, sympathetic, or the reverse of these characteristics. In woman especially is voice the true outlet of her whole nature. Just as one can tell immediately by the unmistakable credentials of customary refinement in the service of a dinner in a stranger's house, that he or she is a gentleman or a lady, so one can instantly recognize by articulation and voice the higher qualities of a man or woman.

How many beautiful women charm us—until they speak! How many plain women charm us only when they speak!

If one is born with a bad voice, by care and cultivation it can be improved, and the actor has the great advantage of the stage to refine his voice, to strengthen it, and by physical habit even to purity and to strengthen the inner man. Blessed are they, whom nature has endowed with voices of agreeable or superior qualities.

MARIE PRESCOTT.

SIMON.—A. H. Simon, manager of The Patriotic, ran over to this city from Philadelphia last week. He came, as he expressed it, to get a breath of fresh air.

PLEDGED TO THE FAIR.

There was a meeting of the trustees of the Actors' Fund on Thursday at 2 p. m. It was their purpose to decide finally when the Actors' Fund Fair should be held. It was arranged to have it at the Madison Square Garden during the second week in May next.

A. M. Palmer, Frank W. Sanger, Charles W. Thomas, and Daniel Frohman were constituted a Fair Committee to have general direction of the bazaar. It was resolved to appoint A. B. De Freece Director General.

The idea of the fair has met with universal approval. All the managers in New York, with the exception of Dr. Daly, have agreed to assist and support the enterprise.

This week definite plans will be made to enlist the services of the men and women in the profession and of the society people that are friendly to actors.

The details of the big undertaking will be left to A. B. De Freece. He will have headquarters in the Actors' Fund building. From his office will come appeals for funds, suggestions, and advice.

The trustees believe that the fair for the Actors' Fund will be one of the greatest events that has ever been held in New York. The cooperation of all the cities and towns in the country is looked for.

Following is the pledge of the New York and Brooklyn managers:

WHEREAS, The Trustees of the Actors' Fund of America contemplate holding a fair at the Madison Square Garden, in the City of New York, during one week in May, 1893, for the purpose of raising money with which to endow permanently that Fund and enable it to enhance its work, we, the undersigned, managers of New York and Brooklyn theatres, heartily approving both the object to be attained and the means proposed by the Trustees to attain it, each and severally pledge ourselves to do all within our power to make the fair a success by our individual patronage, by the assistance and presence of our companies and employees, so far as we can, in finding them, and by such contributions from the same, and property, departments, of our theatres in which we may be engaged.

Ruthrop Aronson, Casimir A. W. Palmer, Palmer's, Hoyt and Thomas, Hoyt's, Madison Square; Al Hayman, Edward K. Wilson, Ammons, Brooklyn; Willoughby Dunlap, New York; Frank W. Sanger, Broadway; Abbott and Teal, Proctor's; A. Herrmann, W. H. Morton, Herrmann's Theatre; H. S. Taylor, Adelmore and Tompkins, Academy; E. G. Gilmore, Niblo's, O'Farrell, Hammerstein, Manhattan Opera House; Hartman Opera House, Columbus Theatre; Theodore Wood, Star; J. M. Hill, Union Square and Standard; Gustave Abrahams, Alhambra; Proctor, and Turner, Proctor's, Twenty-third Street; T. H. French, Garden, and Grand Opera House; Daniel French, Lyceum; Antonio Pastor, Brooklyn; J. S. Berger, Lee Avenue Academy; Carl and Theodor Rosenthal, Thalia; Frank R. Murtha, Windsor; M. W. Hanley, Harrigan's.

A CUBERNATORIAL DEADHEAD.

We have received many singular requests during *The Mirror's* existence of twelve years, but for pure, unadulterated cheek, the following letter which we received yesterday is entitled to the palm:

STATE OF KANSAS,
EXECUTIVE DEPARTMENT,
GOVERNOR'S OFFICE.

TOPEKA, Dec. 12, 1892.
DEAR SIR.—For several years many of the leading newspapers and periodicals of this country have been sent to the Governor's office, where they are regularly spread upon the tables of the reception room for the comfort and pleasure of visitors. There is no fund set apart for maintaining this collection, and we must, therefore, depend upon voluntary contributions.

Governor Humphrey directs me to write you and request you to send your publication for 1892, beginning at the present time. We will take pleasure in giving it a prominent place on our tables, and shall be glad to reciprocate your court: v in all proper ways. Very respectfully,

D. O. V. CROW,
Executive Clerk.

The Governor of Kansas must be related to that Governor who writes to *The Cad* every night, in Bill Nye's play: "Will you lend me \$7? I will pay the amount when my salary comes in."

After giving to an appreciative public the foregoing insight into that chronic American affliction deadheadism, when is at once the wonder and the admiration of the civilized world, it remains only to say that if Governor Humphrey wishes to send *The Dramatic Mirror* upon his office table, for the comfort and pleasure of his visitors, he is at liberty to do so on payment of the subscription price, \$4 a year (on advance), or he can buy it weekly for 10 cents a copy from his newsman.

We send *The Mirror* gratuitously to a number of hospitals, free libraries, charitable institutions, and prison libraries for the use of the sick, the poor, and the unfortunate. It gratifies us to be able to give that pleasure to persons that would be deprived of it otherwise.

But, although our gratuitous list includes the sick, the poor, the unfortunate and the convalescent, it has not yet been extended so as to include the governors of States.

AN EPISODE.

She came smiling down the stage to receive a huge floral offering that was lifted over the footlights.

The house rang with plaudits and bravos, for she was the pitied idol of the hour. Her gowns were copied by all the fashionable world; her photographs adorned the shop windows; her equipages were the finest in the park. Life was very sweet to her, for it had given to her all that the heart of woman longs for—beauty, fame, fine raiment, priceless jewels, and the homage of men.

This moment of triumph was but one of many.

She half closed her eyes before the storm of applause, and bent her beautiful golden head above the basket of superb roses before her. Her eye caught a white card tied to the basket. A perceptible shudder passed through her form. Her lips set them-selves for a moment, and a certain haughty constraint seemed to change the poise of her dainty head and the smile upon her beautiful lips, and as the curtain fell, she turned and left the blossoms untouched.

She had seen her manager's name on the card, and she knew the price would be deducted from her salary.

K. M.

PROFESSIONAL DOINGS.

W. A. Brady, who has just returned to his city from Chicago, reports excellent business for all his attractions.

A LABOR theatre party and straw-ride was organized in honor of Lillian Kennedy a week ago at Saugerties, N. Y., where the popular star was playing. The party drove from Kingston and presented Miss Kennedy with a large floral star.

The demand from managers throughout the country for the *Midnight Alarm* has been such as to induce Manager A. V. Pearson to send out a second company. It will be known as the Southern *Midnight Alarm* company. Mr. Pearson promises that this company will be even better than the original company.

M. B. CURTIS, who has been awaiting trial at San Francisco, made an application for release on bail, pending his trial. The Chief Justice refused the application.

MRS. W. J. FLORENCE arrived in New York, on Saturday morning last, on the steamship *Umbria*.

MRS. LANSBURY has canceled her contract with Joseph Reynolds. She says that she is ill and cannot come to this country. Mr. Reynolds had contracted for her appearance here and elsewhere and he is now in a quandary.

A LETTER from Barre, Vt., informs us that H. R. Brennan's Star Theatre company, now playing through Vermont, are pirating *May Blossom*, *Woman Against Woman*, *Davy Crockett*, and *Held by the Enemy*. Our informant complains that play-owners do not take measures to protect their rights who informed that companies are pirating their plays.

MARY EASTLAKE is at the Genesee House, in Buffalo, with her brother, Charles Smith. She has abandoned the idea of another American tour, and will return to England and start on an English tour, which she says was booked before she came to America.

The New York Central Railroad has issued an interesting brochure commemorative of its record-breaking achievement on Sept. 14 last, when it ran a passenger train from this city to Buffalo, a distance of 430 miles, in the unprecedented time of 425 1/4 minutes. This wonderful feat cast into the shade the fastest previous railroad record.

THE JUNIOR PARTNER will be presented at Herrmann's Theatre this (Tuesday) evening. The authors are Bisson and Carré, and the cast includes actors of excellence. Mrs. Dion Boucicault, Henrietta Crossman, Mrs. McKee Rankin, E. J. Ratcliffe, Vincent Sternday and Sedley Brown have been selected for the cast, and an excellent performance is anticipated. The original French version is called *The Mousetrap*, but as this name has been used twice before by Sydney Grundy and W. D. Howells it was changed to the Junior Partner. The advance sale has been large.

THE PAY TRAIN company has been traveling through the South, and have found difficulty in obtaining S. R. O. signs, which it frequently requires. The managers recently overcame this difficulty by having a dazzling gold placard prepared bearing the mystic letters so dear to the theatrical heart. It travels with the show.

THE manager of the Effie Ellsler company reports that business continues to be good throughout the West. At Pine Bluff, Ark., a theatre party of young society people tendered a banquet to Miss Ellsler at the Hotel Gourley, which all the prominent people of the place attended.

JAMES CORBETT, the pugilist, who is a member of W. A. Brady's After Dark company, is in the city for a week or two. Mr. Corbett is here to arrange a match with Charles Mitchell, who is expected to arrive from England some time this week.

WALTER SANFORD, the young actor who has appeared so successfully in *My Jack* for several seasons past, has engaged Henry M. Lee for a company he is forming for the proper interpretation of high class melodramas. Mr. Sanford's faith in this class of plays is based on the success which has attended his present venture. *My Jack*, and he believes that with a company such as he is now organizing, melodrama will be presented in a manner rivaling the great productions of the London stage. The young star is negotiating for a number of English successes, the purchases not only including the plays, but the scenery, costumes, and entire paraphernalia.

W. J. CHAPELLE writes from Boston: Hotel accommodations for Elmer E. Vance's Limited Mail company, were secured to-day by telegraph, for convention week in Minneapolis, where we play in June. All rooms at the hotels in Minneapolis are taken, and I was obliged to make arrangements in St. Paul, ten miles away—and this six months ahead. Mr. Chapelle says that the business of The Limited Mail has been nothing less than marvellous. People were turned away at every performance last week in Boston. Mr. Chapelle's report is amply borne out by the record of our correspondence department.

NEIL BURGESS and J. A. Crabtree are to celebrate the 100th performance of *The County Fair* at the Park Theatre, Boston, in an elaborate manner, on Friday. Invitations have been sent out to the principal journalists of New England and this city, so that the occasion will be in reality a reception to them. After the curtain has fallen on the play, the stage will be turned into a large dining hall, where a banquet will be served to nearly four hundred guests. The reception committee for the occasion is made up of the dramatic editors of the

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per page line.
Professional cards, \$5 per line for three months.
Two-line ("display") professional cards, \$5 per three months; \$5 for six months; \$10 for one year.
Manager's Directory cards, \$5 per line for three months.
Reading notices (marked "a") 50 cents per line.
Advertisements received until 10:30 P.M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$2; six months, \$1; three months, 50¢.
Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage free paid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 25 King William Street. In Paris at the Grand Hotel des Champs and at Brentano's, 27 Avenue des Champs.

Advertisements and Subscriptions received at the Paris office of The Mirror, 25 Rue de Rennes.

The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - DECEMBER 12, 1891

* * * The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—The Hustler, 8:30 P.M.
BROADWAY THEATRE—The Merry Widow, 8 P.M.
CASINO—The Tyrolean, 8:30 P.M.
FOURTEENTH ST. THEATRE—Macbeth, 8 P.M.
GRAND OPERA HOUSE—Barry Lyceum, 8 P.M.
HERMANN'S THEATRE—The Junior Partner, 8 P.M.
HARRIGAN'S THEATRE—Belles and the Boys, 8 P.M.
JACOB'S THEATRE—The Bad Girl, 8 P.M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—Lady Bountiful, 8:30 P.M.
PROCTOR'S—The Lost Paradise, 8 P.M.
PEOPLES'—Clara Morris, 8 P.M.
PALMER'S THEATRE—Alabama, 8:30 P.M.
STAR THEATRE—Miss Helyett, 8 P.M.
STANDARD THEATRE—Sarah Bernhardt, 8 P.M.
TONY Pastor's—Variety, 8 P.M.
UNION SQUARE THEATRE—The Card, 8 P.M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P.M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The Dramatic Mirror prints weekly, at the head of its editorial page, an announcement to this effect: "The Dramatic Mirror will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand; "Dramatic A***", over five thousand."

FOUQUIER'S JEREMIAH.

IN the columns of the Paris *Figaro*, M. FOUCHE, the celebrated writer, announces that a crisis has come in the affairs of the theatre in France. He draws a gloomy picture of the present condition of the drama. He says that the critics disagree respecting the merits of new plays to an extent that renders criticism valueless. The public have wearied of the conventional and commonplace repetitions of the dramatists, whose work is becoming feeble and more insipid from year to year.

In these circumstances, M. FOUCHE sees no remedy except by the infusion of new blood and new ideas into dramatic writing. He is convinced that the people that go to the theatre require something new. He indicts the Théâtre Libre for its leaning toward the morbid, and for its mistake in confounding nastiness with boldness and originality, and yet he professes to believe that the Théâtre Libre is laying the foundations of the new school of dramatic art that is to flourish hereafter.

But M. FOUCHE's jeremiad, like nearly all the lamentations over modern degeneracy, suggests no remedy for that which it bewails. "Truth should enter into the drama," he

says, "but it should be truth told by an artist." There is no novelty in this platitude; nor is it an observation. Truth colored by art has been the rule of all successful dramatists since writing plays was first subjected to regularly defined and formulated rules, in other words, since the drama became an art.

The state of things dramatic in France does not concern us so much now as it did in the days when the American stage drew its supplies largely from the French stage. But we, who are beginning to advance on ground of our own, cannot fail to be interested in watching the dramatic movement abroad and to find in the crisis M. FOUCHE describes a relation to the beginning of the transitional period through which we have been passing and from which we are just beginning to emerge.

THURSDAY, DECEMBER 10.

THE CHRISTMAS MIRROR will be on the news-stands on Thursday, Dec. 10. We have arranged to send out a very large edition. Nevertheless, we advise those that are wise to give their orders at once. The CHRISTMAS MIRROR will vanish from the stands in a short time. That has been its history during the past dozen years.

Our readers will find in our Christmas number this year the largest publication for the price (twenty-five cents) ever placed on the market. They will discover in its sixty-eight pages finer literary and artistic qualities than in our previous holiday annuals. Something interesting, amusing, or beautiful will confront the purchaser on every page. The novel cover and the handsome supplements will give that warmth and variety of coloring that is essential to the completeness of the ideal Christmas annual.

Mingled with the stories, sketches, verses, and lighter features of the number, there will be found several important articles by eminent writers—articles both significant and instructive. The effort has been to combine a wide range of material within the compass of a single publication, all of which, however, will appeal to the appreciation of professionals and playgoers alike.

READY FOR BUSINESS.

AT last the preliminary organization of the Actors' Fund Fair has been effected. Twenty-four managers of New York and its vicinity have signed a formal pledge to co-operate in the work; meetings have been held, and the movement has begun in earnest.

The choice of A. M. PALMER as president of the Fair Committee will meet with universal approbation, for it means that a man with large and liberal ideas, commensurate with the magnitude of the undertaking, will be at its head.

The progress that has been made since our last issue will be found circumstantially set forth in our news columns. There is a vast amount of active work to be done between now and the opening of the Fair in May, but there will be plenty of volunteers to do it and plenty of adroit and skillful men to direct it.

THE MIRROR expects to aid the Fair in a practical way. Several plans have been considered, which will be announced at an early date, whereby every reader, and every correspondent of this paper, and every person interested in the stage, as the stage is represented by this journal, will have the opportunity to help the Fair.

TWO HAVE ANSWERED.

M. BELASCO'S "bright comedy" is still advertised at the Star Theatre, in spite of the fact that Mr. BELASCO has admitted under his signature, in a letter to THE MIRROR, that his work in adapting BOUILLON's piece for the American stage was immaterial, and that he made no claim to authorship in it.

Mr. BELASCO said, also, that he was opposed to the new industry of stripping foreign dramatists of the credit that belongs to them, and he explained that he had no hand in directing the manner in which Miss Helyett was advertised.

If Mr. BELASCO was sincere in his avowals of respect for the rights of his foreign confreres, why has he not protested against the use of his name to file the laurels from Mr. BOUILLON? If his influence with the management is so slight that he cannot justify himself in that quarter, why does not Mr.

BELASCO enter a manly protest through the press against the outrage? The columns of THE MIRROR are at his disposal for that purpose.

Either course is open to Mr. BELASCO. If he does not choose either, and if the comedy continues to be advertised as his work, in defiance of the facts, few persons will give weight to his emphatic declaration that he is opposed to plagiarism and piracy in every form.

As for Mr. WILLIAMS, that gentleman has been publicly reproved for his audacity respecting FORD's Lost Paradise. When taken to task by the Herald for his palpable effort to claim the bulk of FORD's ideas, Mr. WILLIAMS boldly retorted that he was not ashamed to say that The Lost Paradise in English was practically his original work, and he invited an investigation and comparison of the German and English manuscripts.

The Herald on Sunday responded to that invitation, pointed out the materials that Mr. WILLIAMS appropriated from FULDA, and showed conclusively that the American playwright's claims to originality were grossly exaggerated, and largely unfounded.

Mr. DeMILLE's temerity has met the fate it deserved. It is to be hoped that all playwrights who make similar claims in similar circumstances will be "called down" with equal promptness and despatch.

Of the quartette of dramatic revivers assigned by THE MIRROR, there still remain two to hear from. DR. DALE and MR. GUNNAR have thus far vociferated no explanation whatever as to their motives and reasons for claiming authorship in European plays.

PERSONAL.

BROOKLYN.—May Brooklyn is at Asheville, N. C., and according to letters received by her friends she is progressing favorably. The salubrious climate agrees with her.

MONESKA.—Madame MONESKA is preparing a paper on the subject of Rosalind. She has consented to deliver it before a leading literary society of the city during the month of January.

ROBERTSON.—Dr. T. S. Robertson is going to Florida just after Christmas for a two weeks' holiday. He will spend most of his time at St. Augustine.

BOUCHEAU.—Mrs. Dion Boucicault will reappear at Hermann's to-night in The Junior Partner.

HAMILTON.—Florence Hamilton, who resigned last week from Gus Williams' company, has joined the number one Fast Mail company.

KENDAL.—Mr. and Mrs. Kendal were so interested in the exhibition of the work of the American firemen, as shown in The Still Alarm, which they saw in London in 1888, that they wished to see an actual illustration of firemen's work. Consequently, after the performance of Still Waters Run Deep at the Hollis Street Theatre in Boston, last week, they went to engine house No. 26, where a still alarm was rung for their especial benefit. The men came tumbling down, in response to the summons, and delighted the English actors by their agility and discipline.

DOWING.—Robert Dowling is collaborating on a novel with A. D. Hall, a Chicago writer. The book, the name or title of which has not yet been made public, will be published in the early part of next year.

BERRY.—Joseph F. Berry, formerly business manager for Katie Putnam, was stricken with sciatica while acting as assistant manager for Mr. Mullally, of the San Antonio Grand Opera House. He has been confined to his room for several weeks, and his friends are getting up a benefit, at which Alexander Salvini has agreed to play. The performance will take place next Saturday.

OSBORNE.—Merri Osborne, the plucky and pretty young actress of the Niobe company, was seriously injured, as previously noted, continues to improve.

SAVINI.—Alexander Salvini's press agent sends us a duplicated paragraph beginning: "In old century days, in times when chivalry was esteemed the greatest of virtues, etc." The gist of the paragraph is that Mr. Salvini is an expert swordsman, and has organized a class for swordsmanship in his company.

LA VERNE.—Lucille La Verne, whose mother is seriously ill at Nashville, Tenn., desires to thank her many professional friends through THE MIRROR for the kind letters and telegrams of sympathy which she has received since her arrival in that city.

DAVIS.—If flattering endorsements by leading companies will work a revolution from uncomfortable to comfortable quarters behind the stage, Charles L. Davis, manager of the beautiful Alvin Theatre, Pittsburg, must feel that, as a pioneer in the revolution, he has met with deserved success.

DEANE.—Maggie Deane has resigned from Frederick Paulding's Struggle of Life company to join Thomas Q. Seabrook's Cadi company. Miss Deane will play the part of Crimpy.

ANASTR.—The Amaranth Dramatic Society gave an enjoyable reception at the Criterion Theatre, on Wednesday evening of last week. It was tendered by the members to the dramatic corps.

MARLOWE.—Julia Marlowe was given a dinner at Kansas City on Dec. 1 by R. R. Conkin.

RUSSELL.—Sol Smith Russell played Thanksgiving week at the Grand Opera House, in St. Louis, to over \$10,000. It was the banner week of the season, for both the actor and the theatre.

KNOX.—Edward E. Kidd's play, Peaceful Valley, in which Sol Smith Russell is starring, has proved the most successful of any of the pieces in which this comedian has appeared.

DIAW.—The prospects of Mr. and Mrs. Suley Drew are bright and promising. But the management will make a mistake if they persist in "booming" the young couple as "the American Kendals," laying stress upon their marital felicity, etc. Mr. and Mrs. Drew are both talented and ambitious and they can best afford to test their stellar powers on a platform of artistic worth.

IVES.—Alice Ives, the playwright, contributed an interesting article on play pirates to last Sunday's New York Advertiser. It included an interview with A. M. Palmer.

MANNOS.—The interesting interview with the poet Whittier that appeared last week in the Boston Journal, was written by John Mahoney, THE MIRROR's correspondent at Amesbury, Mass.

LAUREN.—Frank Lander, of Richard Mansfield's company, writes from Philadelphia that he has been very ill with pneumonia in that city. He was attended by Dr. Pancoast.

ELLIS.—Celia Ellis has been engaged by Rosequest and Arthur for the character part of Ermine Eastlake, the typical Broadway soubrette, in Blue Jeans. This is the part in which Laura Burt appeared in the original production of the piece here. Miss Ellis will also act as understudy for Jennie Veamans in the leading role of June, beside doing the low comedy Dutch dialect part of the Indiana servant girl.

HALL.—Walter S. Hale will be at Liberty after Saturday next, when his engagement with Ford's English Comedy company ends. John T. Ford expresses him-elf as greatly pleased with Mr. Hale's work as leading man in the company, and has commended him to several well-known managers. Mr. Hale intends to spend a week in Baltimore, at work on a magazine article he is preparing. He will make drawings of the homes of old actors in that city, their haunts, etc., together with descriptive matter. Mr. Hale has been invited to sketch the new cruisers at the Norfolk Navy Yard, and he will go there from Baltimore, unless an engagement turns up meantime. Mr. Hale is gifted in two arts, and he is able to make an excellent income through following both of them, either alternately or simultaneously.

JEWETT.—Sarah Jewett and her mother are dwelling quietly at Cambridge, Mass. Mrs. Jewett occupies herself with literary work. "My daughter and I are pleased with the weekly advent of your highly approved and interesting paper," she writes to THE MIRROR.

DODINSON.—G. A. Dobinson, who has conducted the dramatic department of the Los Angeles (Cal.) Times with scholarly ability for several years, has resigned his post on the staff of that journal, and will retire on the 25th inst. Mr. Dobinson's withdrawal is entirely amicable on both his part and that of the publishers. The change simply implies a business move. It is to be hoped that the Times will secure an equally capable dramatic critic to succeed him.

THE CHILDREN'S FESTIVAL.

The Santa Claus Festival, which has been successfully given to the children of the stage at Christmas time for the last few years, will be repeated this year on Sunday evening, Dec. 27, at Tony Pastor's Theatre.

The children will be entertained with music, theatricals, etc., to be followed by a banquet and dancing in Tammany Hall. The children's Christmas tree, from which gifts will be distributed, will, of course, be the chief feature of the affair.

Donations of money, toys, books, etc., will be gratefully received by H. S. Sanderson, secretary of the committee, at Tony Pastor's Theatre.

FANNY DAVENPORT PROSTRATED.

Fanny Davenport is seriously affected by illness. She appeared on Monday and Tuesday nights of last week at the Coate's Opera House, Kansas City, in Cleostra under the care of a physician. On Wednesday night, however, she was unable to appear.

Her malady is pronounced to be nervous prostration. It is due to overwork, grief over the death of her mother and her sister-in-law, Isabel Archer, and to the fact that for several weeks she has been in high altitudes, and a changeable climate.

It was stated to a Kansas City reporter that Miss Davenport's illness was caused by anti-fatigue medicine. This was denied, however, by Archie Mackenzie, Miss Davenport's business manager.

Miss Davenport's brother Harry Davenport said in Kansas City of his sister: "The poor girl needs a long rest. Our family has been terribly afflicted during the last two years and Fanny, especially, has been broken down. What she wants is a year's rest, and I think she will take it next season."

Miss Davenport has resumed acting. She has a clause in her contract by which she is entitled to a two weeks' vacation during the season. It is possible that she will avail herself of the privilege offered by the clause.

IN SPITE OF THE FACTS.

THE NEW YORK DRAMATIC MIRROR justly criticizes the course of Henry C. DeMille and David Belasco for allowing themselves to be advertised as the authors of The Lost Paradise and Miss Helen, respectively. These plays are now running in New York. The former was adapted by Mr. DeMille from a German drama by Ludwig Fulda, and the latter from the French of Maxime Bouffard. Every one knows these facts, yet in the newspaper advertisements and in the bills DeMille and Belasco are announced as authors of the plays.



No one imagines for one instant that the editor of a magazine or review endorses the varying views and opinions of all the writers that contribute signed articles on political or social questions to his periodical.

Why should any one imagine that the manager of a theatre every time he produces a new play presents it as a perfect example of what he considers that a play ought to be?

Provided the play possesses sufficient novelty, interest or merit to warrant its production, and provided it is the best material available, the manager is governed by similar motives and is fended by similar limitations to those of the review editor, and both proceed practically on the same lines.

I was moved to these reflections by something I read concerning A. M. Palmer's forthcoming production of Mr. Herne's play, Margaret Fleming, in one of the papers a few days ago.

The substance of the comment in question was that Mr. Palmer wronged the stage and flouted the public when he consented to produce this piece. In other words, it intimated that the management signified approval and endorsement of the modern "realistic" school, as imported from Paris into Boston and exemplified by Mr. Herne's drama.

Of course that is sheer nonsense. In the first place, if Mr. Palmer felt that the play was likely to be an artistic and pecuniary success he would put it on at night in the usual way, and not merely throw it out as a feaver, so to speak, through the medium of a trial matinee.

A certain faction of the press and a certain band of anarchistic faddists have clamored for Truth and Beauty, on the stage. They have demanded the overthrow of idealism. They have tried to cast bombs into the strongholds of aestheticism. They have proclaimed that the stage has a "purpose," which purpose is to reveal with odiousness and disgusting fidelity all the sores and vices that the body social hides beneath the mantle of decay. They wish to rob us of the enchanted dramatic realm where we are lifted to a plane superior to our everyday environment, and transform it into a noisome place, where the loathsome and the horrible of life are painted in their blackest colors and are made to sicken the heart and outrage the sense of artistic propriety.

In other words, these so-called "realists" would destroy one of man's best sources of pleasure, and drag him down to the contemplation of the things that it is a misery to contemplate and a happiness to forget.

So much of the school. If the play, Margaret Fleming, it is manifestly unfair to form an opinion in advance. Let us wait until we see whether it illustrates the pessimistic "reformatory" school, or whether it belongs to another category.

In any event, Mr. Palmer deserves thanks rather than criticism for having arranged to give New Yorkers the opportunity to witness a play that has excited discussion, and won the admiration of the Howells set at the Hub (a set, by the way, which knows a good deal about literature, and precious little about the requirements of the modern stage).

The Margaret Fleming experiment will be a curiosity, at least. It will tickle the dramatic anarchists and excite the interest of the art-loving, whatever may be the outcome, managerially speaking.

But two managers in this city and Brooklyn declined to give their support to the Actors' Fund Fair.

Dr. Augustin Daly said that he took no interest in such matters.

Colonel Sinn refused because he believed it would be unwise to bring the women of the profession in contact with the public. Does the Colonel lack confidence in the actresses or in the public? He ought to make his meaning clear on that point.

Perhaps Dr. Daly will overcome his indifference, and perhaps Colonel Sinn's flinty heart will soften before the Fair begins. Of course, their cooperation is not vitally essential to the success of the great bazaar, but it is desirable that the event shall enlist unmanagerial interest.

It was understood when the Tony Hart benefit was given that in case any money remained after his wants had been provided for it would go to the Actor's Fund.

The balance left is not large, but his relatives have invoked the law to prevent it being paid over to the Fund.

Some persons are willing to posture in the least commendable manner if they see a prospect of getting their hands on a few dollars.

On Sunday evening Colonel Ingersoll invited a few friends to sit under the spell of Remenyi's wonderful bow.

Strung on the great orator's droning piano, listening to Chopin's exquisite fancies and Schubert's passionate strains, interpreted by the greatest living master of the violin, were a number of persons, in-

cluding Mr. Boost ("Max O'Rell"), General Butterfield, Manager Palmer, Dr. Robertson, Architect Head (whose charming Hungarian wife smiled patricially upon her gifted countryman throughout the evening), the Hon. Isaac H. Bailey, and W. A. Clarke, the millionaire mine owner of Montana.

Colonel Ingersoll is an enthusiastic admirer of Remenyi, and Remenyi is an enthusiastic admirer of the Colonel. Last week, when the *virtuoso* missed his railroad connection and arrived in town too late to give the concert advertised for that night at the Lotos Club, he drove straight to the Colonel's house, and from midnight until dawn he improvised delightful music to a domestic audience that never grew weary.

"Remenyi is more than an artist—he is a genius," said Colonel Ingersoll on Sunday night. "When he plays it seems as though there were ten fiddles instead of one. The notes leap from his instrument as if they had been imprisoned there a thousand years, waiting for his hand to release them."

"One thing that adds infinite delight to his performance," I remarked, "is the perfect naturalness—the complete absence of affectation in his manner. He is not addicted to long hair, or to musicians' antics. He is himself."

"True," said the Colonel. "I delight in the man who has strong individuality. But I abominate the man who has peculiarities standing out all over him. Individuality is the gift of nature. Peculiarities are acquired."

I commend that terse observation to the attention of several of my actor friends.

Indeed, Remenyi has the simplicity of true greatness. He is happy with his fiddle and in his conversation he betrays the *naivete* of a child.

He gives himself to his violin. He yields himself to its moods. The delicious passions that are expressed with his nimble fingers and flying bow are mirrored as they pass on his mobile face.

And it is not only the poetry and the pathos of music that he feels and expresses. Such a musical humorist surely man never heard before!

A quaint little piece that he played described a quarrel between a Spanish cobbler and his shrewish wife. The cobbler growled, the wife scolded, and the violin laughed with glee at the marital brouil. It was a unique bit of instrumental comedy.

The following extract is taken from a letter to the editor of this paper from the dramatic critic of the Los Angeles *Times*:

"It has been my great pleasure for several years to make use of *The Mirror's* columns, with due acknowledgment, be it said, and I have been greatly assisted in my work as a dramatic editor in being able to refer to a reliable authority in matters of news, and to a journal that discussed the ethics of the stage and kindred subjects in an impartial, appreciative, and convincing manner.

"I find *The Mirror* a regularly and am having a 'card index' on the plan used in some libraries, made for the purpose of enabling me to refer readily to the criticisms of first nights, and also to the names of the leading people appearing on such occasions. It is a big job, but the value of such a means of reference can only be properly appreciated by one who uses it."

I have derived a good deal of pleasure from reading Stephen Fiske's new book, "Holiday Stories" seasonably published by Benjamin R. Tucker, of Boston.

The volume, which is beautifully printed and prettily bound in a blue and gold cover, contains nine stories, delightfully written, abounding in humor and pathos, and exalting the true Christmas spirit.

Perhaps the most touching and artistic of the nine is "Paddy from Cork," a story that alternately causes moist eyes and broad smiles. It is a story of helpfulness and gratitude that cannot fail to stimulate the benevolence that reigns during Christmastide.

But to describe these charming tales would discount the pleasure that is in store for their readers. It is enough to say that Stephen Fiske is a writer of pure, terse, vigorous English, and that his new book is written throughout in his best vein.

MR. PITOU'S PLANS

"As recorded by *The Mirror*," said Augustin Pitou, "my stock company has produced *Edouard Cadol's Her Release*. I have had the play more than two years. It was translated and adapted from the French by the late Louis Nathal, who adapted *Monbarts*. *Her Release* is a modern French play. Its scenes are laid in France. I consider that it is a valuable addition to the company's repertoire."

"Work is progressing slowly but surely on the Fifth Avenue. It is almost certain that it will be completed by Feb. 20, when Pitou's stock company is booked to reopen it. *Mark the Mortons' Geoffrey Middleton*, Gentleman, is the play chosen for the first night. It is possible that it will run for the six weeks' engagement. *Clyde Fitch's A Modern Match* will probably not be produced in New York.

"The company," continued Mr. Pitou, "is doing admirable work everywhere and is making a big reputation. I have already booked return dates for this season wherever it has appeared, and I look for good results. I am confident now that the new enterprise will be successful, and I think that the public wants to see good plays acted by an exceptionally strong company. The stock company will be the same next season as this. I have already re-engaged all the actors now in it."

Mr. Pitou has secured a month's time at the Fifth Avenue Theatre for next Fall, beginning on Oct. 1.

He wishes it to be put on record that he prefers that his stock company shall produce the plays by American dramatists, or that if the

play is a good one he does not care who it is by—an American or a foreigner, a known or an unknown author.

BOOKED

Morning News, Dallas, Texas.

Farce comedy will soon be a thing of the past. It is groaning and sweating under "a weary life" and reads its doom in the sombre frowns of an indifferent and long abused public. It has much to answer for. It has been no friend to the legitimate actor, and will be remembered only as an unpleasant dream. From all points of the country come reports of the calamitous business that is being meted out to the variety farce companies. *The New York Dramatic Mirror*, the friend of the legitimate actor and advocate of the higher and nobler forms of dramatic art, has been wisely prophesying for several months the death of farce and variety rubbish, and its predictions it seems have come true.

A LETTER FROM MR. MONTGOMERY

We have received from George Edgar Montgomery the following letter, respecting unfounded reports concerning his whereabouts that have been circulated lately.

Authors' Club,
NEW YORK, Dec. 3, 1891.

To the Editor of the *Dramatic Mirror*:

SIR.—While going about town on Tuesday, I met a friend who pointed out to me a paragraph in the *Dramatic*—reflecting upon me in the most extraordinary manner. I learned then, too, for the first time that the same paper had printed a similar paragraph the previous week.

In justice to me and to others I trust that you will tell this malignant lie.

I do not happen to be in an inebriate asylum, nor am I in any sense "down." I have all the work I can handle; have only recently completed two plays, one my *Don Quixote* for Mansfield, am engaged on a book of poems to be published next year, and, in fact, have no time to waste. Moreover, I doubt if there are many men to day, who are as abstemious as I. The lie, therefore, is all the more contemptible.

I would not force myself on your notice in this matter if a great injury had not been done to me without any apparent reason.

Sincerely yours,

GEORGE EDGAR MONTGOMERY.

We are glad to learn that Mr. Montgomery is in harness and that he is occupied pleasantly and profitably. We are glad, too, to be able to set at rest the story of which he complains and which he denies in such emphatic terms.

FAULK'S LATEST NOVELTIES.

Faulk, the popular theatrical photographer, has secured the rights to a patent process of photographic reproduction, whereby while printing direct from the life negative on bromide paper, the cost is reduced by about fifty per cent., when work is done in large quantities.

These bromide prints, while retaining all the life-like appearance and relief of the life negative, have a peculiar tone which suggests a steel engraving, and which lends an extra softness to the picture.

The great reduction in the cost of these prints over the ordinary albumen prints is due, not to any inferiority of the former, but to the fact that the patent process referred to admits of their being printed so much more quickly as to increase the yielding capacity of any given negative. Another advantage is the uniformity of all the prints, all being alike in depth of tone.

Another novelty to be found at Mr. Faulk's studio is the *Faulk Tile Portrait*, which is just being issued. It is a print direct from the life negative upon an ordinary glazed tile, the surface of which is neatly ornamented with a fancy design in gold. The print is burned into the porcelain, and is therefore imperishable. It is attractively framed in a bed of plush, and the effect is artistic.

ROBERT DOWNING ILL.

Robert Downing has closed his season for two weeks on account of an attack of acute laryngitis.

In contradiction of any reports that might as to as to the reasons for this abrupt interruption of his tour, Mr. Downing sends us a copy of his doctor's certificate, which says

PITTSBURG, Pa., Dec. 2, 1891.

To whom it may concern:

I hereby certify that I have this day carefully examined Robert Downing, and that in my judgment he is unfeigned by the condition of his throat for the pursuit of his present avocation, and that complete rest for a period of three weeks will be essential to his recovery. Respectfully submitted, JAMES MC. CANN, M.D.

Mr. Downing expects to be able to resume his season at Atlantic City, N. J., on the 28th inst., supported by the same company that he has had on the road.

ELMER VANCE SECURES NIBLO'S

Elmer E. Vance has secured the sole control of Niblo's Garden. After the first of January it will be conducted as a popular-priced house under his personal management.

The prices will range from 50c. to 75c. The capacity of the house, at those figures, will be over \$10,000 a week.

Only first-class attractions will be booked, and there will be a change every week.

A few years ago Mr. Vance was a man of small means employed on salary in a railroad office at Columbus, Ohio. He wrote *The Limited Mail*, produced it under his own management, and he has made a fortune. Last season the attraction brought him in more than \$10,000. His lease of Niblo's is for ten years. The house will be renovated.

Dress and Creations.—Costume cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dress and Creations*, 100 W. 23d Street, between Broadway and Park Avenue.

GOSSIP OF THE TOWN.

DAVENPORT BROWN has been engaged by Jananschek.

LOUIS BARRETT, brother of the late Lawrence Barrett, has been engaged by Charles Frohman to act the part of Sergeant Barker in the *Shenandoah*.

KATE VANDENHOECK has been engaged to act the leading part in *Held by the Enemy*.

PHIL SIMMONDS to a *Mirror* reporter: "The Power of the Press company has played two weeks at the Walnut Street Theatre, Philadelphia, to the biggest business at that house this season. Three weeks ago the company played the banner week at the Grand Opera House in New York.

ARTHUR O'NEILL, of the Grand Opera House, Charleston, S. C., claims to have drawn first blood in his attachment suits against W. J. Gilmore. The cases came up on the petition of the defendant's counsel for access to a letter written by Charles Vale to O'Neill last October. The latter refused to give up the letter, and the court sustained him.

GEORGE L. PRINCE, advance agent of the Juch Opera company, was arrested in Baltimore, Md., last week. It was charged that last June he stole a bicycle. He was tried and honorably discharged. He continues as advance agent of the Juch company.

JOHN KERNEL, in the title part of *The Hustler*, is adding new business all the time. His latest comic song is called "O'Hara." It is unique, inasmuch as its five stanzas introduce as many crash effects. The song and the words are by Mr. Corbett, the press agent of the Biou.

The managers of the Grand Opera House and Lyceum Theatre, at Minneapolis, Minn., Messrs. Parker and Thompson, have retired from the control of these houses. J. Frank Conklin will assume active management at once, and will have as his assistant, A. E. Zonne, former treasurer of the Grand.

J. B. COREY, who up to the present time has managed the Star Theatre, Buffalo, N. Y., has resigned, and will act as Joseph Murphy's manager when the latter closes his New York engagement on the 14th inst.

GEORGE W. RIPLEY has leased the Keator Opera House, at Homer, New York; also the Marathon Opera House, at Marathon. He expects to open both houses about Christmas, playing first-class attractions.

FRED. WEEKS has been engaged by Henry Miller to be the manager of his tour in Roseville. Mr. Miller intends to produce the play with special scenery and appointments.

The fire department of Kansas City has inspected the fire apparatus of all the theatres there. The report shows that all the houses are well equipped.

MRS. CLAY M. GREENE and Mrs. Augustus Thomas, wives of the dramatists, always give Thanksgiving dinners to newsboys. This year they were in Cleveland on Thanksgiving day, and they gave the dinner to the newsboys there. Every eating disappeared with a rapidity that only genuine hunger can cause. Not a spoonful of ice cream was left. Mrs. Greene and Mrs. Thomas, and their husbands watched the scene.

A. E. LANCASTER has received from Herbert Spencer a letter acknowledging a sonnet addressed by Mr. Lancaster to the great English philosopher. Mr. Lancaster, by the way, has completed and collaborated with Arthur Hornblow, a one-act play for A. M. Palmer, entitled *Twilight*, and is now at work on a four-act play, the synopsis of which has been approved by Mr. Palmer. This, also, is being written in collaboration with Mr. Hornblow.

The Gilbert Amateur Dramatic Society will present *The Banker's Daughter* tomorrow (Wednesday) evening, at the Brooklyn Academy of Music.

DAVID HANCOCK, of the late Irene Kent company, will join the *Lights and Shadows* company, at Grand Rapids.

CHARLES DICKSON in *Incoq* opened to a \$1,400 house at Heuck's Opera House, Cincinnati, on Sunday night. The company, it is reported, played a return engagement in Indianapolis last week to S. R. O. Joseph Jefferson, Louis James, J. H. Barnes, and Mrs. John Drew saw *Incoq* in Minneapolis. Mrs. Drew, according to the press agent, said that *Incoq* was the finest and funniest comedy she had seen in many a day.

The 300th performance of *The Little Tycoon* was celebrated in New Orleans on Sunday night at Greenwall's Grand Opera House. Satin programmes were distributed, bearing the names of the cast, the executive staffs of the company and the Opera House, the official of New Orleans, and the reporters of the New Orleans and New York dramatic papers.

E. T. WEBER, of Stuart Robson's company,



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**THE DARK SIDE.**

The Columbia Opera company has gone to pieces at Los Angeles, Cal. The members of the company are stranded there. The direct cause of the smash-up was that business was commensurate with the quality of the attraction. Dr. Alexander Hogshead, the "angel" manager of the Columbia, has returned to San Francisco with an empty barrel, and a ripe experience.

Word has reached Philadelphia that the Mark Charles Opera company stranded in Lancaster, Pa. Edith Newton, a young Philadelphia girl, a member of the company, attempted suicide by turning on the gas in her bedroom. The company left Philadelphia only two weeks ago. It was composed principally of the members of the late Philadelphia Casino company.

"The company producing the play of *Lynwood* under the name of *The Blue and the Gray*, is in sad straits," writes our Portland, Me., correspondent. Our Belfast, Me., correspondent reported it disbanded, but Stage Manager Day, of the company, denies that the house has closed.

The Hand of Fate has been very severe in the case of the company of that name. The company came to an end last week at Joliet, Ill. The scenery was better than the business.

William Garen, business manager of Havlin's Pair of Jacks company, writes concerning the report that that company would close on Saturday next: "We have no idea of closing, nor do we intend to. We have made some changes in the cast of late in order to strengthen the show. We are booked up to the first week of May, and will run that long, unless the world comes to an end."

Our Pittsburgh correspondent telegraphed us as follows on Friday last: "The *Siamese* of Monte Cristo company has passed over to the dark side. It played in the coke region. A hotel-keeper of Dawson followed them, and attached their baggage here yesterday. J. C. Hays is the manager. Several members of the company have gone East."

The Irene Kent company closed at Ypsilanti, Mich., last Thursday night. The company had been out three months. Miss Kent writes to *The Mirror*: "The cause of closing was bad management and bad bookings. The company's fares to New York were all paid."

C. P. Whitaker, one of the proprietors of the Soap Bubble company, recently reported closed by our Bloomington, Ill., correspondent, sends us a letter of denial, in the course of which he says: "The case is simply this. We closed in Pekin, Ill., and jumped into Chicago; made some changes in the show, & then opened in South Bend on Thanksgiving Day to good business. Our time is booked nearly solid for the season, and we are working East."

The company acting *Martha Morton's The Merchant* on tour, will close soon in Brooklyn this week. The time booked for *The Merchant* will be filled by the Frederic Bryton-Ralph Delmore combination in Forgiven. The reason given by the management for the sudden closing is that the public does not like the play. It will be remembered that certain newspapers criticised A. M. Palmer's judgment in declining to produce *The Merchant* after its production in this city at the Madison Square. MacDonough and Kennedy have lost money steadily on this piece.

J. F. Donchon, our correspondent at El Paso, Texas, writes that Jim the Westerner, booked early in the season for Nov. 27 at that city, did not materialize; that the advance agent did not reach there, and that it is understood in El Paso that the company stranded in East Texas.

It is reported that the leading members of the Fair Rebel company have been discharged and been replaced by a number of the supers of that organization. This change is alleged to have been made for the purpose of reducing the expenses of the company.

The benefit performance for the late Isaac L. Sweet, at the Broadway Theatre, on Sunday night, was seen by audience that filled the house. It was a success. Alice Williams, from the National Conservatory of Music, sang sweetly; Mabel Stevenson whistled tunefully, and Della Fox made her usual hit by singing "Pretty Girl." Among others who appeared were De Wolf Hopper, E. J. Rice, Thomas Q. Seabrooke, F. F. Mackay, Louis Aldrich, Kate Davis, and Ruby Brooks. Among those in the audience were General J. S. Clarkson, the Baron and Baroness Blane, Ben Stevens, Frank Sanger, and Ted Brooks.

The Students' Club of this city, which recently gave a successful entertainment at the Berkeley Lyceum in aid of charity, are rehearsing another play, a early production.

MATTERS OF FACT.

Miss Marbury always has desirable plays on hand at her exchange, and she guarantees satisfaction to patrons.

The R-ees English Opera Bouffe company is meeting with great success in the satire on *Faust*. A. M. Miller, Jr., is no longer interested in this company, having sold his interest to H. B. Reeves.

The Opera House at Mt. Sterling, Ill., has lately been refitted, and new scenery has taken the place of the old. Davis and French, the managers, want a few good companies after the holidays.

The little hall in Friman's Exchange may be rented by the day or hour for meetings, dramatic societies, rehearsals, etc.

Nob's, which house is now under the management of Emer E. Vance, has opened after Jan. 1.

Professionals desiring to buy a superb imported evening gown, may address O. care Mason & Five, who has one that she wishes to dispose of.

A first class attraction is wanted for Christmas, and for the week of Jan. 18, at Rand's Opera House, Troy, N. Y.

Edward Rochelle, the English actor who made a good impression while in this country, although his engagements were unfortunate, has returned to London, but he expects to come to this country again in the Fall of 1892.

W. Fred Gorton, an experienced amateur comedian, desires a situation with a good company.

Walter S. Hale, well known through his connection with several first-class companies, will be at liberty after Dec. 12.

Maclyn Arbuckle, who has been a member of the MacLean-Prescott company for three seasons, recently played Mr. MacLean's part of Mercutio successfully when that gentleman was absent at the time of his father's death.

A strong attraction is wanted for Christmas night, at Turner Opera House, Findlay, O.

Laura Lorraine, the clever soubrette, is a member of Gus Williams' company.

Parks' New Opera House, at Louisiana, Mo., has just been completed. It has a seating capacity of 700, ample dressing-rooms, and a fine orchestra. E. A. Parks is the manager.

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ADVERTISING. There are only two daily newspapers in Keokuk, Iowa. The Constitution Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution Democrat. There is no dispute as to price. It is an attempt to save money at the expense of the companies. Companies are asked to pay a small amount of daily newspaper advertising, but do not get it to Keokuk, Iowa, to contract right.

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MIRROR INTERVIEWS.

XII.—GIUSEPPE GIACOSA.

After being a guest on American soil for about six weeks Giuseppe Giacosa, the dramatist, left New York last Saturday for Italy, via Havre and Paris.

This was Giacosa's first visit to the New World, and he told me the impressions he was about to carry away with him were most favorable. Several of our leading clubs entertained him, and he met nearly all our prominent literary lights, including Mr. W. L. Howells, who has been in Italy and was able to converse with Giacosa in the language of Dante at the recent Lotos Club dinner, and Bronson Howard, for whose dignified mien Giacosa has great respect.

Coming as Giacosa did from one of the oldest, most remarkable, and one-time most artistic civilizations the world has seen, many of our Western idiosyncrasies must have appeared strange to him. He was frank enough to confess to me that they did. But he said that if the rudeness of Cincinnati and Chicago had shocked him beyond expression, he was greatly surprised—even charmed—with New York. And if you could have seen him as I saw him, going into ecstasies over the goods in certain Broadway stores, and spending recklessly the gold of *La Dame de Chalant*, you would not have doubted his sincerity. "We cannot buy these things in Italy," he said, as he ran his hands caressingly over some of Arnold and Constable's costly silks, or admired some of Tiffany's silver carving. "You Americans are fond of luxury. I had no idea there was as much in the country as I have seen during my brief stay here."

"Who are you hurrying back?"

"They want me back in Milan. I am professor of dramatic art at the Milan Conservatoire, and the classes open very shortly. I have nothing to stay here for now. Madame Bernhardt has produced my play and can get on without me. Besides," added Giacosa, his white teeth glistening between his ebony moustache and beard, "I have a wife and three little girls at home."

"Will you write another play for Sarah Bernhardt?"

"The success of *La Dame de Chalant* encourages me to do so. Indeed, Madame Bernhardt spoke to me on the subject. If I do it will be something on another order. This play, as you know, was taken from an old medieval story. Next time I shall write something more modern for her."

"Were you perfectly satisfied with the result of the production here?"

"Yes, although I admit the play requires a little revision. The third act is rather vague. But Madame Bernhardt gave it a super-setting. Her critics blame her for the long waits. That is not her fault. I never saw such slow stage hands as you have in your American theatres. Madame Bernhardt told me herself that she never needed more than five minutes."

"Will the play be done in Paris?"

"Yes, and in London, too. I believe Madame Bernhardt has arranged to appear in it in London next June."

"How came you to write for the theatre?"

"I had no particular training. I began to write poems and stories for the papers when a boy. I grew up and I went often to the theatre. The theatres in Italy are unique; those anywhere else. With the exception of the *parverte*—your orchestra—where the people stand, the theatre is entirely divided into boxes. These are not open like yours, but very private like the French *baiguettes*. The idea of this, I presume, is to conserve the aristocratic feeling which is so dominant in Italy. In England, France, America, people like to show themselves and their diamonds. In Italy they are more reserved. I think the custom has its good side."

"Then I began to want to write for the theatre, and I tried to write a play. I wrote *A Game of Chess*, which is still played in Italy. But it is too poetical. People like to read poetry; not to have it ruined by bad actors, though I have no reason to complain of those who played my little piece. Other plays are *The Triumph of Love*, in two acts; *A Husband in Love with his Wife*, in three acts; *The Brothers-in-Arms*, drama in four acts; and *The Red Count*, drama in four acts. I belong to the realistic school. I venture in realism, if slightly colored with romance, and I believe the public likes it. Realism has infused new life into the drama, which was languishing for want of something new. Realism is not necessarily nastiness. The play that reflects any phase of life truly, and depicts faithfully those minor details that seem trivial, yet which occupy so important a place in our lives—such a play is a realistic play. A play may portray the life of a saint, and it is portrayal is true, the play is realistic. But the probabilities are that the public would not be interested in a saint's life. It is a curious phase of our nature that we are most interested in the evil that men do. It is the knowledge of this morbid interest that prompts men like Zola to paint the dark rather than the bright side of life. Yet, whichever Zola chose to take, he would treat realistically."

"Do Italian audiences like morbid realism on the stage?"

"They do in the North, where, strange to say, they have few realistic writers, and they do not in the South, where realistic writers abound."

"Who are the most prominent playwrights of Italy?"

"Verga, Praga, and Rovetta. We lost our best dramatist three years ago. Paul Ferrianti was a wonderful writer."

"Do you adapt much from the French?"

"No, in that respect our drama is national. We rarely go beyond the Pyrenees for a subject. My experience is that an audience is far more interested in a play reflecting its own life and manners than those of foreign people."

"Is the dramatist well remunerated in Italy?"

"Not so well as in other countries on account of the lower prices that prevail in the Italian theatres. The best seats are never more than about sixty cents. But I cannot complain. I received twenty-five per cent of the gross for the first year of my play *Triste aux Amours*, fifteen per cent, the second year and ten per cent, the third year."

"Do the clergy and religious members of the community attend the theatres in Italy?"

"They do now more than they used to. The tone of our theatres and actors is better. But we Italians have no cause to be prudes, especially those of us that are religious. It is a well known fact that the Popes, the Borgias, and others, used to give private dramatic performances at which the actors and actresses appeared entirely destitute of clothing. After the performance the worst orgies were committed. And every one knows that Machiavelli, the famous statesman, and Galileo, the famous astronomer, both acquired some distinction as writers of indecent plays."

"Who are your best actors?"

"Novelli is a comedian of the highest merit and excellency in dramatic roles. Maggi is another. Eleonore Duse is our best tragedian, and Ando is another. Rossi and Salomé have given up producing new plays. The public is beginning to lose sight of them."

"Our talk was ended, and raising his heterogeneous frame from its easy chair, Giacosa bade me farewell. "I'm going to write my impressions of America when I get back. You may be sure I shall speak kindly of Americans."

ALI BABA.

CRANE'S MANY PLAYS.

Joseph Brooks, manager of William H. Crane, talked to the point for half an hour in the private office of the Star Theatre. When he had ended, the *Mirror* reporter's note book contained this:

"On Jan. 11, Mr. Crane will begin an engagement at the Star that will last until June. The opening piece will be *For Money*. It is by Augustus Thomas and Clay M. Greene.

"Do we expect to run it indefinitely? That depends on the great New York public. We, on the inside, like the play. We have reason to hope that it will fulfil our highest expectations. It will be produced elaborately. But we have other plays ready."

"*For Money* was remarkably well received when it was produced in Cleveland on Saturday, the 25th inst. The Cleveland critics gushed over it. The part that Crane plays combines a serious and a comic interest. He is a wealthy leader of New York society. He is a composite of Ward McAllister and Jim Fiske. He is the leader of the *go*, the comrade of a large yacht club, and the colonel of a crack regiment of militia. While he is a commodore, he is afraid he will be seasick; while he is a colonel, he is afraid to death of war; and, besides, he has a real trouble confronting him—being wealthy, and having a daughter, he is afraid that all her suitors are only after his money."

"He engineers a strike to take place in an electric street car company, of which he is the principal stockholder—in order to give the impression that he is peculiarly embarrassed. In this way he hopes to find the true lover. He himself is in love with a dashing young widow, and he is afraid she is after his money. So he kills two birds with one stone. He finds the lover for his daughter, and the widow proves faithful. But the strike gets beyond his control. It ties up every street car line in New York. There are riots, and he is ordered out at the head of his regiment, to quell them. He shows, when put to the test, that he is a hero and dominates matters."

"One of the principal scenes shows the grounds of the Larchmont Yacht Club, with a birdseye view of a race in progress. In another, Mr. Crane appears on horseback at the head of his regiment against the rioters. Three hundred people are on the stage."

"Mr. Crane also has *Clinton Stuart's Comedy*, *Newport*. It has been produced in Milwaukee and St. Louis. It is much more serious than *For Money*. It shows life at Newport, the contrast between the Anglo-Americans and the conservative American type. A retired commodore of advanced years has a young wife of whom he is fond. He gets into extravagances far beyond his means; then he speculates and gets into complications—much as did General Grant—that lead him to the brink of ruin."

"In addition, Mr. Crane has a play that has not yet been staged but of which we think a great deal. It is more on the lines of *The Senator* than the others. It is a comedy by Paul H. Potter, and is called *The American Minister*. Mr. Potter has done some very clever work in this play. He shows the workings of the American legation in Rome."

"Mr. Crane is also preparing himself to appear as Falstaff in *The Merry Wives of Windsor* and Falstaff in *Henry IV*. One of these comedies may be staged this year in New York, if business requires."

"The Senator will still have an important place in his repertoire. Its success on tour has been enormous. I think I can say without being disputed that it has done the best business of any comedy in this country. We change the bill because it is our policy to put aside a play before it is worn out."

GRIMES' CELLAR DOOR.

James B. Mackie, the star of Grimes' *Cellar Door*, a play that has done remarkably well in a pecuniary way for several seasons past, was seen by a *Mirror* reporter on Monday.

"Do you adapt much from the French?"

"No, in that respect our drama is national. We rarely go beyond the Pyrenees for a subject. My experience is that an audience is far more interested in a play reflecting its own life and manners than those of foreign people."

"Is the dramatist well remunerated in Italy?"

FOREIGN.

LONDON.

NOV. 19.—Last Monday André Messager's three-act opera *Fauvette* was seen at the Royal Theatre for the first time in London.

The story of *Fauvette* is interesting, and affords plenty of opportunity to the composer. It opens in Paris in the year 1856. War is in the air, and *Fauvette* is among the young men whose fate is in the balance. The former is in love with *Fauvette*, and the two latter with *Zelie*. They are somewhat jealous of each other, and *Pierre* becomes particularly jealous upon the arrival of an ascetic who teaches a system of vocal gymnastics of his own invention. The *Minister of the Fine Arts* tells the ascetic that his invention cannot be considered until he has given practical proof of its efficiency. So the tenor proposes to *Fauvette* that she shall hand herself to him for three years. At first, *Fauvette* resists. *Pierre* does not wish her to go on the stage, but when her lover fails to go to the wars and consents to the condition that the tenor provides the same franc necessary to procure a substitute for *Pierre*, the contract immediately and honorably ends. *Pierre* is offered him, indifferently, resists it, and, thinking *Fauvette* has jilted him, goes to the wars, is sent with a flag of truce to the Arabs to negotiate for an exchange of prisoners; it having been learned that a French soldier had been taken prisoner by them. This, of course, is *Fauvette*. A series of adventures, more or less comical, ensue between the French and the Arabs, and finally *Pierre* finds a resting place in *Fauvette's* arms.

Horace Lillard played Joseph, Harry Child Pierre, and Florence Blevins *Fauvette*. The piece is pure opera to life, and neither worse nor better than the average work of its class. There are several pretty tunes and the libretto is very bright and amusing.

Cousin Jack, taken from a German source by Hermann Vezin, was produced at the Opera-Comique on Thursday, in aid of the fund of the Women's International Library. The result of the performance was most successful. *Cousin Jack* is a farce comedy in which love, muddle and impossibilities make a diverting hodge-podge.

Miss Bouchaud's *After Dark* was revived last Monday at the Princess' Theatre.

Hook and Eye by Mr. Elsie Norwood is to be done at the Opera-Comique to-night.

Joan of Arc will go to the Soubiesbury Theatre on Dec. 14. Florence St. John will probably assume the title role.

Mr. Montefiore has elaborated a scheme to supply provincial towns with well appointed rooms for the occupation of actors and actresses on tour. Each house will be conducted in strict compliance with professional wants and means, at the charges not exceeding those now paid for the dismal and dirty professional lodgings which actors have had to put up with hitherto in provincial towns. The scheme is co-operative, and at present experimental. There is no doubt about it being warmly welcomed by the profession.

A. F. D.

PARIS.

NOV. 20.—I could not devote my letter this week to better use than by giving you Henri Fouquier's explanation of the prevailing paucity of French plays.

Says M. Fouquier: "One of the signs of a crisis in dramatic art is that the critics, as a body, no longer agree as to the merits of a new play. Thus, you will say, may happen every day. Works that the critics like exceedingly are not liked by the public; plays that the critics don't like are liked by the public. But this cannot continue. Sooner or later a change will come and in all probability it will be the triumph of the minority over the majority as it is in politics."

The fact of the matter is that people who go much to the theatre want something new. They are tired of the old formulas. The dramatic anchor has been turned out the same kind of play year after year, and each year he has become more feeble and less vivacious. Two or three years before Auger died I begged him to write another play. None, better than this master, could depict either to praise or blame, those changes that our democratic regime has effected on our society. But Auger refused. He told me, with a melancholy shade of the head, that he felt something new was wanted, but he was afraid to embark for unexplored regions. It is this doubt that prevents our best writers from attempting to depart from conventional lines.

Let us examine the actual production of to-day. The literary romantic drama lives only by revivals of Victor Hugo's works. Melodrama is nowadays a subject for tailors. Spectacles or plays have become commonplace and vulgar. Vaudeville has degenerated into farce. Dramatic comedy, even when interpreted by our best actors, passes no longer. Can anything be more significant than the recent failure of George Onn's new play? *How tired we are of those characters*—eternally the same. Yet it seems that more and more the theatre could not exist. The villain, the hero, the virtuous young girl, the querulous mother-in-law, etc., etc.

I do not wish to praise the *Theatre-Libre* too highly, but it is incontestable that it is forming a school of writers who are trying to infuse new blood into our theatre. These writers have a horror of conventional and commonplace sentimentality. But the fault of the *Theatre-Libre* is that it caters to the morbid, and mistakes nastiness for boldness of ideas. I am willing that truth should enter on our stage. But it should be truth told by an artist.

It is the lack of really good plays that causes our drama to languish. A crisis in play-making has come. The public wants something new. Who will give it them?

AUSTRALIA.

SYDNEY.

NOV. 19.—On Monday evening, Sept. 18, Nellie Warren, Fred, Leslie, Charles Dauber, Fred, Grace Pedler, Sylvia Greer, and all the lesser lights of the London Gaiety Burlesque company made their reappearance at the Theatre Royal in Bay Street and the Blue-Rose. The house was overflowing. Every nook and corner of the building was filled. The business was excellent in the reserved stalls, stalls, and upper circle, but a great failing off was noticed in the dress circle. This I attribute to the prices, which were seven shillings and one penny, thus driving the people who usually attend the dress circle to the reserved stalls.

To-night, Saturday, the company produces, for the first time in Australia, *Cinderella*. The booking for the first night is very heavy. The company leaves for New York on Nov. 2.

J. C. Williamson's Comic Opera company closed at the Theatre Royal, weekending Sept. 19. It had played *Isolante* to good business. The company left for Adelaide, S. A., a few days later, where they are at present.

George Rignold and company, after appearing nightly for four years at Her Majesty's Theatre, have vacated their old quarters and gone to the Royal in Melbourne. Their season closed here in Lights of London on the night of Sept. 19.

Laura Villiers and a new English dramatic company, who have had a fairly good season at the Theatre Royal, Melbourne, commenced their Sydney season at Her Majesty's on Sept. 19. They opened in *A Celebrated Case*, which ran for two weeks to fairly good business. It was succeeded last Saturday night by the first production in this city of *Woodbarrow Farm*, which drew a good house, considering counter attractions.

Hiscock and Wilson's pretty Garrick Theatre has been packed for many nights past by the Nethersall-Cartwright organization. These actors have made themselves great favorites, and have produced several pieces entirely new to Sydney, among others being *The Village Priest*, by Sydney Grundy. In the cast were: Lawrence Cuthby, Jenny Watt Tanner, Nellie Lyons, and Mary Kingsley. The other pieces produced during the season included a revival of *The Middleman*, *The Idler*, and *For the first time by this company, *A Scrap of Paper*. The season was brought to a close on Friday, Sept. 25.*

The Darrells, George and Christine, commenced a season at the Garrick Theatre week ending Sept. 25. Their opening piece was entitled *The Sun-downer*, written by George Darrell. The play, like most of those by George Darrell, depicts Australian life, and like most of his other plays, is really good. The company consists of many Australians, and, I believe, it is the intention of the author to present a number of his plays before an English audience next Easter. On Saturday last the Darrells performed for the first time here Mr. Potter of Texas.

At the Criterion, Brough and Bouchaud have put some excellent pieces on the boards. One is *Blondin's Devilish*, which although well acted, is unfortunately unoriginal, and a good play for scolded. This was succeeded on Sept. 26 by the first production in Sydney of a play called *Peril*. It was acted here many years ago (April 22, 1880) under the title of *Friends*, by Lytton and Garner's London Comedy company. This also failed. It gave place on Sept. 27 to another old friend played by the Brough and Bouchaud company under the title of *Led Astray*. In the present production at the Criterion, Louise Bouveret (Mrs. J. F. Sheridan) makes her re-appearance after many years' absence from the stage. Mrs. Brough appeared as the heroine and injured wife, and acted better than she has ever done. She received several calls during the evening. G. Sutton Tetheridge played the part of the bushranger and acted splendidly. *Led Astray* will be withdrawn Oct. 6 in favor of *Sunlight and Shadow*, in which Marie Fraser, the new arrival from London, will make her first appearance in Australia under engagement to Brough and Bouchaud.

Nov. 2.—The theatrical business in this city during the last few weeks has been very unsatisfactory. Out of the four theatres open not one can be said to have done well, not even the Theatre Royal, with the renowned London Gaiety Burlesque company as the attraction. The season of this company closed last Wednesday, Oct. 28, with Roy Bias, Nellie Warren did not appear on account of indisposition. The company left the following night by mail train for Melbourne, and thence to Europe, where, I believe, they open at the Gaiety Theatre, London, on Dec. 1. The Royal is now occupied by Alfred Shrimpton, his two daughters, Lilly and Rose, and a big company for twelve nights in *Robbery Under Arms*. They will be succeeded by McNamee's Comic Opera company on Nov. 14, in *The Corsair*, recently performed with much success in Melbourne.

The Darrells closed at the Garrick Theatre, after their four weeks' season on Oct. 25. The business was only moderate. They were succeeded on Oct. 26 by George Leitch and company in *The Librarian</*

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the latest; otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week; when there is no attraction for the week send postal to that effect. All letters should be addressed to *Box Broadway, New York City.*

PHILADELPHIA.

The principal novelty of the week was the presentation of *Anson Pond's* mel-drama, *A Desperate Man*, which occurred at the Walnut Nov. 30 before a very large audience. The play was somewhat of a disappointment as it proved to be no other than the usual melodrama, with very little that was new in it. It had been played through New Jersey last week to get it in shape for this production and everything worked smoothly. E. J. Henley, Julia Arthur, E. J. Ratcliffe, M. J. Jordan, Harry Mills, Eddie Germon, Beverly Sitgreaves, Louis Gensel, Charles G. Craig, George Sprague, William Lavine, and Nettie Gorman made a strong co. This was Julian Arthur's first appearance before a Philadelphia audience and she succeeded in making a decidedly favorable impression. Robert Mantell in repertoire 7-12; Hallen and Hart in *Laten* 7-12.

The art is having its reward this week at the Opera House, where Richard Mansfield is playing the role which will probably be the most successful engagement he ever played in this city. The house is crowded at every performance by brilliant assemblages, who appear to be fitting the star for the political stump, as speeches are of almost nightly occurrence. His delightful impersonations of Beau Brummell, Baron Chevrieland, Jekyll and Hyde occupied four evenings, and the remaining two were devoted to J. Russell Sullivan's tragedy, *Zero*, which was hardly up to expectations. A special matinee performance was given of his own comedy,

2000 B.C. *Bastion*, Cameron and Emma V. Sherwood were the recipients of warm applause for their turns in the co. Helen Barry in *A Night's Pleasure*, Stuart Rumbold in *7-12*.

E. H. Sothern continues to entertain immense audiences at the Park with *The Dancing Girl*. The play is the subject of much comment here, which is probably the cause of its success. It is undoubtedly the best Henry Arthur Jones has ever put forth, and gives splendid opportunities to the star and supporting co., including Morton Salt, Virginia Harten, and Harry Eugene. All the Comforts of Home 7-12.

The capacity of the Park was tested this week by the many admirers of Pauline Hall, who is now playing the second week of her engagement at this house. Madame Faust, a great favorite in her repertoire, was the bill the first half of the week, but the best work the star does is in *La Belle Helene*. The rollicking, swinging music in Offenbach's score is peculiarly adapted to the star and her co., and the *bigote* has so much snap and "go" to it that it affords a delicious entertainment. Little Puck 7-12. Tangled Up 7-12.

Shenandoah in its second week at the Chestnut Street Theatre, shows no sign of "alling off" in attendance. The thrilling realistic war drama still holds its own with the American public, and the many picturesque views of army life elicit the usual applause. The charming love story running through the play appeals to the hearts of all. The co. is competent, and the staging careful and complete. *Hoss and Hoss* 7-12.

Last week's business at the Empire is being duplicated this week, with Harry Lacy in *Jack Royal* of the *old* as the attraction. The play has been written by the author since its initial presentation here at the Park, and it is now one of the most interesting plays before the public. The co. remains the same as before. Charles T. Ellis 7-12; Grimes' Cellar Door 7-12.

We are having another sample of the highly realistic drama at the Arch this week in Scott Marble's interesting play, *The Patrol*. The play made an instantaneous success on the opening night, and the houses have been good ever since. Charles Chappelle, Arthur Sprague, and Dorothy Rossome are clever in the co.

That clever little band of entertainers, the Lilliputians, opened a three-week engagement at the Grand Opera House 10 to a crowded house, and repeated the success they made in this city last season. The *Pupil in Magic*, looking fresher and brighter than when last seen, served once again to carry the clever little folk into the hearts of the audience.

The enterprise of Manager Holland in providing two different plays for matinee and evening has met with great success at his pretty little Girard Avenue Theatre. *Camille* is the bill for the afternoon performance, with Lillian Cleves in the title role. In the evening *Pink Dominoes*, with George Holland, Miss Cleves, and Cropic Palmoni in the cast. Our Boys 7-12; Ten Nights in a Bar Room 7-12.

Lawson's new drama, *A Fair Rebel*, that finished a successful two weeks' engagement at the Grand Opera House a week ago, is packing Manager Kelly's other house, the National, this week. Co. unchanged. Fairies' Well 7-12; The Devil's Mine 7-12. French Folly co. 7-12.

The failure of "Jack" Dempsey to appear in conjunction with Harry Williams' co. at the Central this week was a sore disappointment to the clientele of that house, but even without the athletic star the bill is a good one, and pleases all. Mildred Novelty co. 7-12.

Claire and the *Forge* master is hand-somely presented at Forepaugh's this week and is satisfying the many patrons of that house. The play is a strong one and the co. excellent. The Banker's Daughter 7-12; Sentence to Death 7-12.

At the People's, *Hands Across the Sea*, County Fair 7-12; Birds of a Feather 7-12.

Will D. Saphore is pleasing large crowds at the Standard this week, presenting his own play, *The German Volunteer*. The star is quite a good comedian, and is excellently supported by Manager Speck's stock co. Dore Davidson and Ramie Austin in *Guilty Without Crime* 7-12; Dr. Jekyll and Mr. Hyde 7-12.

Harry Kornell and his merry co. are "turning em away" at the Lyceum while George Dixon and a good co. are doing the same at the Kensington, Arlington's Minstrel at the former, and City Sports at the latter house 7-12.

The same old story at the Bijou always crowded. Roger Student in the opera this week, with Bohemian Girl underlined for next week.

Carnegie's black face laugh provokers continue to amuse good-sized audiences while the magical Kellar and the German players report a paying business.

S. C. In Bois, a well-known player of this city, has secured the lease of the Richmond, Va., Academy of Music for a term of years. He opened as with Stuart Robson as the attraction.

Fred J. Eustis, musical director of Pauline Hall's co., has composed an opera that will shortly be produced by a New York manager.

Manager Speck's stock co. will take the road after this week, playing near-by cities and towns. They return Jan. 1 to produce a new comedy entitled *The White Elephant*, by L. C. Fees, better known as "Jonathan Jinks," of this city.

E. H. Sothern produced his one-act monologue, *Love, Thou Lovst*. He loves at the matinees in the Broad Street Theatre this week.

Bertie Shelly, of this city, a boy violinist of great promise, is in Paris pursuing his studies.

Manager Worrell has booked all of Primrose and West and W. A. Brady's attractions.

Frank M. Chapman, managing *Anson Pond's* *A Desperate Man*, is an old Philadelphia, and received his histrioic instruction in the Walnut Street Theatre in the fifties.

A. L. Goffe will soon leave the Judd Opera co. having a contract with Patti.

W. H. Clarke, the favorite basso in the Grand Opera House during the Summer season, has joined the Duff Opera co.

W. H. Daly, the usual smiling stage manager, who was with Pauline Hall during her long Summer season at the Park, is with the A. Desperate Man co., and staged that production.

The management by the New York Symphony

Orchestra at the Academy, Nov. 30, under the direction of Walter Damrosch, was well attended.

William Nelson Decker, the well-known actor who attempted to burn his life on Wednesday night at the Edgewood House, died on Thursday morning. The dead actor's mother and sister came on from New York and were with him at his death. He was buried from the home on Thursday morning. Orell Williams was granted a divorce from his wife in a Philadelphia court yesterday. They were married in Fort Wayne, Ind., March 18, 1897. Mr. Williams is now playing in Palmer's Alabama road co.

Mrs. Elsie Henderson, proprietor of the Academy of Music, Jersey City, was in town this week. She witnessed *Claire* and the *Forge* master, which she adapted from the French. It is playing a successful week at Forepaugh's.

Signor Del Puento is confident of securing the rights to produce *Mascagni's* new opera *Amico Fritz*. So sure is he of winning that he has engaged three weeks' time at the Grand Opera House where the opera will be produced under the direction of Gustav Hinrichs the latter part of February. The production in Philadelphia will be the American premiere of the opera. JOHN N. CAVANAUGH.

BALTIMORE.

De Wolf Hopper and his co. have been packing Ford's Opera House nightly Nov. 30 with their splendid production of *Wang*. The opera, in itself, is not by any means great, but the work of Hopper, Bella Fox, H. J. Holloman, the shapely, pretty girls of the chorus, the gorgeous scenery and costumes, and the elephant, give it a vivacity and charm that make it delightful. Marie Wainwright in *Amy Robsart*.

Stuart Robson's performance of *Tony Lumpkin in She Stoops to Conquer*, at the Lyceum, last week, was unusually clever and meritorious. In nothing that he has ever done before has he been seen to do anything so brilliant. The support of his co. was excellent. Mrs. Waldron Robson's *Eastward Ho* and G. S. Woodward's *Old Hardcastle* were specially deserving of praise. During the week *The Henrietta* and *Is Marriage a Failure?* were given. The attendance was good. Richard Mansfield begins a week's engagement 7, opening in *Beau Brummell*.

At *Bethel's* Academy of Music, the week closing Elliott Page in *The Last Word*, Maggie Mitchell in *Little Meadowlark* next.

The Two Johns—Hart and Quinn—filled the Holiday Street Theatre, both stage and auditorium, 20-25, and seemed fatter and plumper than ever. The play is the same as in former seasons, and the co. up to the requirements of it. Birds of a Feather.

A highly successful week at the Howard Auditorium 20-25 with Hyde's Specialty co. *Helene Wora's* songs and James F. Hoy's monologue were the features. Lydia Thompson next.

Theresa Newcomb presented N. S. Wood's *Boy Scout of the Sierras* to large and applauding houses at the Front Street Theatre 20-25. N. S. Wood in *The Boy Detective* is the current attraction.

The resume of the business at the Monumental Theatre last week is the same as that of the week before, the week before that, and so on *ad infinitum*; the house always well filled. Harry Williams' Own co. next.

George Youcomer, of the Robert Downing co., owing to the illness of Robert Downing, is at his home in this city, where he expects to remain until 2. He brings glowing accounts of his season, and evidently life on the road agrees with him.

HARRY P. GALLIEHER, M. D.

PITTSTON.

Marie Wainwright presented Amy Robsart for the first time in this city at the Grand Opera House Nov. 30 to a large audience. The engagement was successful one in every way, and Manager Wilt is to be congratulated for the rare treat he afforded his patrons.

The support throughout was strong, particularly that rendered by Burton Hill, Henry Miller, William Ingersoll, and Blanche Walsh.

The Last Word 7-12.

William H. Crane crowded the Duquesne Theatre to its utmost capacity 20-25. The Senator was given by Mr. Crane with all the artistic finish and careful attention to detail so characteristic of this famous comedian. Jane Stuart is greatly missed from the cast, although Gladys Wallis very acceptably fills the place. 8 Bells 7-12.

At the Bijou Theatre, Robert Mantell was warmly welcomed by a crowded house, and continued to draw well all week. Besides, *The Corsican Brothers*, *Monte Carlo*, and a double bill of *The Lovers* and *A Lesson in Acting* were underlined.

Evans and Hoy certainly succeeded in countering the gloom attending a visit to Amy Robsart by their hilarious fun-making at the Alvin Theatre this week. Large houses greeted these clever artists and their co. of specialists all week. Minnie French won many admirers here, and proved herself a strong card. E. H. Sothern in *The Dancing Girl*.

The Howard's Specialty co. are the attraction of the week at the Howard Auditorium.

Weyville is playing its second and last week at the Palace, where Dora Wiley still continues a pronounced favorite.

Stirr and Zeno, the trapezists, and the Cardo Family, bicyclists, are among the strong attractions at the Bijou.

Ethel Tucker in *Lights and Shadows* is the week's star at the Grand Museum.

A great success in every way was the Elks' benefit which was given at the Boston 7-12. The programme was one of the longest ever given in Boston, beginning at 11 A. M. and being continued without interruption until after 5 P. M. Maurice Barrymore came on from New York to appear in *A Man of the World*, and Hallen and Hart also returned to the metropolis for their evening performances. Annie Clark, Charles Barron, Ellen Plimpton, E. L. Davenport, and Morton Flame gave the screen scene from *The School for Scandal* and Mr. and Mrs. Kendal appeared in *A Happy Pair*. Acts were given of *The County Fair*, Mr. Wilkinson's *Widows* and McKenna's *Flirtation*, while members of the Minnie Hawk, Alabama, Tuxedo, Superba and Howard Atherton co. added to the unusually interesting features. One of the most pleasant features of the programme was the attractive Spanish dancing of Little Tuesday. There was no delay in the performance, owing to the effective manner in which the stage was managed by Lawrence McCarthy. The audience was a tremendous large one, and the enormous auditorium was filled in every part. Governor Russell and staff, Mayor Matthews and wife, and Dennis Thompson and family were among those occupying boxes.

When Rosina Vokes comes to Boston for her annual three weeks' engagement at the Tremont, she will make the longest continuous railway journey ever made by a dramatic co. She has been playing on the Pacific coast and will come directly from their private Pullman car, "PICKWICK," over the Northern Pacific, Chicago, Milwaukee and St. Paul, Erie, and Fitchburg lines. They will leave Portland at 7 A. M. 6, and reach this city at 5 P. M. 12.

Crowded houses marked the closing nights of the engagement of the Kendals at the Hollis Street, which ended 7. For the last week and a half the orchestra was compelled to take a place under the stage to accommodate the increased demand for seats. At the opening of the last week the seats were all sold up to the Saturday matinee, and there was a constant demand for tickets at the box-office.

The Kendals may play a return engagement at the Hollis Street later in the season. If so, Boston will then say its fare-well to these dear ones.

W. A. Clark's visit of *Morton Hawk* and "Jack" Mason to Boston revived an interest in the difference of the actors, and in the way that the dears had been made absolute in quiet manner.

On April 12 she received a decree nisi from Henry S. Gould, and was given the custody of her little daughter. On Oct. 2, her counsel applied to have the decree made absolute and, as no objection had been filed, there was nothing to do but to grant the request. While the Judge had heard that she had married Mason before the six month's had expired, he had no other alternative but to give her a decree of absolute divorce under the circumstances.

Charles Banks joined the Barry and Fay co. at the Greenleaf Blackstone Kent in M. Kenna's Flirtation, beginning at the Grand Opera House. He came direct from St. Paul to Boston to open with the co.

A Fair Rebel is to play a week's engagement at the Boston 7-12.

Nelson A. Morkell has returned from his three weeks' visit in Chicago, and is enthusiastic over the success which Schubert has made in the West. That extravaganza will be played for three weeks at the Bijou beginning Jan. 4.

William Barry and his co. have been rehearsing Edgar Siedle's new piece, *Gilligan's Flirt*, for some time. It had been the intention to give the piece its first production in the New England circuit a short time, but it will not be given before early in January.

Clara Morris appeared in the emotional play *Odette* at the Olympic Theatre 7-12. Rose Coghlan 7-12.

Frank Mayo appeared at the Bijou in his new romantic play, *The Athlete*. Mr. Mayo was never better advantage than in the star part, while his co. gave him excellent support. Fanny Rice in *A Jolly Surprise* 7-12.

Sport McAlister, in a revised shape, was given at Sport's Theatre by Robby Taylor and a good specialty co., including George Parker, made the piece comedy go with a bang. Natural Gas 7-12.

Waltz of New York with Katie Emmett in the star part, drew well at Hall's Theatre. The co. was good.

The management by the New York Symphony

Orchestra at the Academy, Nov. 30, under the direction of Walter Damrosch, was well attended.

The Germans took possession of the Olympic 20, while at the Grand the Aronson co. were having a rehearsal of *Uncle Celestine*.

J. B. McFarren and Sons, theatrical architects, and draughtsmen, plans for a new theatre in Cincinnati, for John H. Clark, of Havlin's, and Miles Rainforth, of the 14th and Opera House there.

J. H. Robt. of the Lyceum Theatre, Memphis, was in town last week.

The Austrian Juvenile Band drew big houses at Exposition Music Hall 4.

M. J. Murphy, who has been in advance of Bobby Taylor, has been transferred to the position of advance to Harry Lacy by Manager Brady, and John Green will go ahead of the Taylor co.

Frank Moulton is in town.

W. C. HOWLAND.

BOSTON.

The Lilly Clay society co. played to a big business at the Standard. Rentz, Santley Novelty co. 7-12.

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W. C. HOWLAND.

BOSTON.

At Hael's Theatre the farce-comedy, *Two Old Crates*, made a hit. The most remarkable and pleasing feature of the show is Little George's boyish singing and dancing is wonderful for a child of her age. She is received half-a-dozen times every night. Charles Gardner in Captain Kart.

Grace Kinnell in *The Pulse* of New York had great success at the People's. *Go Won Go* has had 600.

Headed by the *Enemy*, with an excellent co., drew large audiences to the Windsor, and the players were frequently applauded.

The opera *Les Huguenots*, is proving popular, and the Auditorium is nearly filled at each performance.

MINNIE, *First Cavalier* in *Il Trovatore*, and *La Tosca* were very good.

WALTER L. COOK.

SAN FRANCISCO.

DEC. 3.

Elsie Brandon and A Fair Rebel have captured the town. As *Carmen*, the heroine, Miss Brandon does excellent work. Elsie Cotton is an ideal *Clara*. Johnnie F. Fanny Young as *Marguerite* with very hammarian. In the comedy, the part of *Das Stilts* is splendidly devoured by L. R. Sorenson. The *Heart's-Content* Captain De Perrin is very good, in the man of *Nich Long*. Frank Ellis is Steven Matthiess. *Bronson* is played by Leo Cooper. The *Darkie Nisse*, is of course剖析ed by Harry Cutton, the veteran minstrel. George Truelove does Major Watkins. The Captain Harling of *Edward* Holland advances this gentleman one round higher in my estimation. This is the second week, and the *Ave* continues to attract very large audiences. *Woman Against Woman* will be the concluding attraction, then the Christmas spectac.

The Musketeers, Vanzy's very best musical work attracted so well at the Tivoli that another week, I believe, would have been very acceptable to the patrons of this house. The policy of the house has been, however, to change reviews at least once a week, and give only new operas a chance to run in their merits. *Donna Juanita* was produced last night with this cast: Rene DuFour, Gracie Plaisted, Petrus, Tillie Schilder, Donna Olympia, Lena Schilder, General Dugay, Frank Pearson, Riego, Paul Hanson, P. Imhoff, M. Cornell, actress, Arthur M. Sander, G. Boon, G. Harris, Anna L. Duncan, S. Smith, Lieutenant Fitzgrave, Carlos Knoff, P. C. P. and A. B. Borsaw.

The Christmas piece at the F. V. D. is being prepared and arranged by Harry Cutton. *Princess* is a edition, and *Elisabeth* is the framework, and judging from the active arrangement abiding on, I believe that a good deal will be got out of it. I understand that E. W. K. who has been making some very successful appearances with operatic companies in the East, will shortly return and become a permanent member of the Tivoli family. It is said also that Miss Kinnell is soon join this co. to play old woman parts.

Thomas W. Keene opened his season at the Baldwin last night, appearing as Cardinal Richelieu. *Richard III*, and the *Monks* of *Venice* will continue the bill for this week. E. W. K. here next.

John L. Sullivan and Duncans H. Harrison opened at the Bow Street. The last night in Honest Beacons and Wild Hounds.

I have from authority, which appears authentic, that Frank Barron is in the city, in preparation to reviving the New York Opera co., which will shortly have a New York city and play a remarkable series of comic operas here at the Orpheum. The following artists are announced as those who will constitute the organization: Henry Hallinan, tenor; Charles H. D. as comedian; G. Otto, G. B. Hart, George Douglass, A. F. Pitt, buff; Jessie Tarantilli, prima donna soprano; Telmo Evans, prima donna soprano; Bobe Young, soprano; Elsie Aubrey, soprano; Carrie Stanton, soprano; Emilie Goldschein, soprano; J. F. Rattilli, manager; J. W. Norcross, stage manager; Charles Bergmann, musical director.

The San Fran. *Princess* has started a gigantic charity matter, getting up a doll concert, and offering handsome prizes for the best-dressed dolls and ad. kinds. The proceeds will be donated to the children of the poor and to the hospitals of San Francisco. Prominent society people have interested themselves in the project, and I noticed among those who offer to dress a doll is Rosina Vokes, who will dress one as herself. This is highly commendable on the part of this clever woman, and I wish to be one of the first to notice it in print. Speaking of dressing the doll, however, brings to my mind the fact that the gowns of Miss Vokes herself are interesting, and the ladies of San Francisco wonder who designs them. The actress herself, certainly, because she has cleverly upset up these expressive outifts without adding more color, harmonious effect, and a more perfect fit.

Poor little Isabelle Archer is dead. I hear that Harry Davenport, the young husband, is seriously depressed by the loss of his sweet young wife, whose death has made some heavy hearts in San Francisco.

The Rosina Vokes season at the Baldwin was both an artistic treat and a box office winner.

Emma Vokes was a lovely *Aspasia* in *The Musketeers*, while the work of Paul Hanson as a comedian was so good that he ought to abandon tenor parts forever.

G. Allen was here a few days ago in advance of Goodfellow, Bichet and Schilder's Minstrels.

Alfred Bovier and other good-hearted people over Mr. and Mrs. Julia Parker Gross and their children East last week.

Pat Kennedy is the advance agent of John L. Sullivan.

Idaene Cotton, with banjo and song, is a pleasing feature in A Fair Rebel at the Alcazar.

Alexander Kidd has recovered; hence a complete respite in the Trocadero orchestra.

Manager J. W. Sorenson, of the Bush, has been made a member of the Press Club.

W. D. Mann has returned from Australia.

Handsome Joseph Carter is married. Miss Nettie Clark is the lady woman, and is said to be accompanied and prof. etc.

Clara Beaumont Packard won her suit against the Southern Pacific Company for injuries received in an accident some time ago.

Rosina Vokes made a handsome donation to the Elks' charity fund.

NEW ORLEANS.

The theatrical sensation of the week was the appearance of *every* *terrene*. Little Fyodor co. at the Grand Opera House with R. E. Graham and an excellent cast. On the opening night Manager Greenwald was a happy man. At the end of the second act a beautiful girl, representing a harp, as tall as Manager Greenwald himself, was sent to the stage and he was called to receive it. The opera has been a winner on the road, and the full houses here indicate that it will also win here for the two weeks it will remain.

The French Opera co. continue its very satisfactory performances at the French Opera House. There is some talk of engaging a new cast to replace those to be sent, as is now, by the incapacity of Miss Philibert and Venise. This singer will be brought over from Europe in a few weeks. The habitués of the Opera House are a unanimous about her coming, for the co. is said to be in the addition. The management of the company are in full a few days, and will enter for some difficulty, inasmuch as previous to securing the exclusive privilege of performing the opera have signed the intention of bringing still unless a royalty is paid.

The St. Charles Theatre has done a good business with Uncle Hiram. A Cold Day 6-12.

St. Plunkard, with J. C. Lewis in the title role, has done well at the People's Theatre.

The Academy of Music remained dark for the week, owing to one of the failures of Miss Eastlake's co. to keep their dates. The Academy will open 6 with Mr. Barnes of New York.

Miss Coggin has reason to be proud of her engagement in New Orleans. It has been very successful, and her plays and songs pleased the public. It is a pleasure to write this. There is hope for the legitimate drama when an artist like Miss Coggin, a comedienne of the highest rank, can find a profitable surround herself with a fine co. and tour the country, and New Orleans does well to encourage such ventures, which are based on merit and which promise well.

Manager Greenwald's representative, J. J. Rosenthal, has arranged with the Philadelphia managers, Nixon and Zimmerman, for an extended engagement of the Little Tycoon at the Chestnut Street Theatre, beginning in the Spring.

Louis F. Gottschall, who came here as musical

director of the Concord Opera co., left the co. here and will probably accept a position with the Minnie Park Opera co.

George Kolleg, a pupil of the Boston Conservatory of Music, who is a pianist and composer, has arrived in New Orleans with the intention of locating here.

Phil C. Brayton, business manager of the Gold Star co., and J. B. Parker, representing Mr. Barnes of New York, are in the city.

The famous humor writer and lecturer, Bill Nov, and the talented and no less famous A. P. Burbank, appeared together at the Washington Artillery Hall, so in their delightful tales and recitations. Mr. Nov met with a serious accident at Yazoo City, Miss., on Nov. 26 by falling through an unguarded trap and breaking his arm. He appeared, however, and gave a delightful entertainment to an interested audience.

It is reported that William H. Sherwood, the eminent pianist of the Chicago Conservatory of Music, will give a concert in this city in Carnival days, in which he will be assisted by Clarence Eddy, the organist, and others. LAMBERT Q. JENNER.

KANSAS CITY.

Fanny Davenport opened in *Cleopatra* at the Coates N. v. 20. Aragon Opera co. 7-9. A Straight.

Joseph Jefferson Comedy co. at the Gillies 3-5. At the Grand week of 20, D. V. Kelly and Guard in *Princess* was opened to a packed house. The performances were repeated with clever specialities of a high order and received a hearty from any course of broad jabs. K. J. Jenkins.

Julia Marlowe made her first appearance here at the Auditorium before a crowded house, presenting *Imogen*.

The Musketeers, Vanzy's very best musical work attracted so well at the Tivoli that another week, I believe, would have been very acceptable to the patrons of this house. The policy of the house has been, however, to change reviews at least once a week, and give only new operas as usually follows: *Das Stilts*.

Miss Lewis, the vocal soloist at the Sunday "Pop" 20, was enthusiastically received.

R. W. Cochran at the Pike, and Lizzie Evans at Hendon, will be two of Cincinnati's New Year's week attractions.

JAMES MELTON.

ing, and Manager Baker staged the piece acceptedly. Joseph Dowling and Sadie Hosman 6-12.

Williams and Oren's Veterans entertained the frequenters of the People's in off city 2-12 during week ending 5. The organization is above the average, and the programme is one of the best presented here during this season. Among the more notable features were Latona's musical act, John E. Drew's specialty, the dancing of the Indian Stars, and Gallagher and West's sidewalk conversation. The Dr. Nov. Smily Vanderveen co. 6-12; Lester and Williams' Specialty co. 23-27.

Manager Penney's, of the North Side theatre, who is making a rather prolonged stay in New York city, has wired Manager sleek that he has secured several first class attractions.

Managers Rainforth and Haylin journeyed to Pittsburgh 27, to inspect the new Alvin Theatre, in that city, with a view of introducing a number of its best features in the New Walnut Street Theatre.

Manager Ballenberg, of the Pike, did himself proud Thanksgiving Day by festing all the attaches of the house from treasurer down to scrub-women.

Owing to disagreement between herself and Manager Rudolph Atorson Pauline L. Belmont retired from the ranks of the Casino road co. at the close of the engagement here 28.

The Meninger co. is one of the season's bookings at 20-22.

Willie Deevs, the vocal soloist at the Sunday "Pop" 20, was enthusiastically received.

R. W. Cochran at the Pike, and Lizzie Evans at Hendon, will be two of Cincinnati's New Year's week attractions.

WASHINGTON, D. C.

A Midwinter Bell was presented at the National Nov. 20. Evans and Hoeve appear next in a Parlour March 20.

Maggie Mitchell is an old favorite with Washington theatre-goers. This fact was very clearly demonstrated by the size of the audiences that thronged A. B. B. every night to see her in *The Little Mavrek*, *New Year's Mirth*. She will be seen in *She Wore to Conquer*, *The Henrietta*, and *Marriage a Failure*.

Agnes Hendon, supported by a strong co., gave *La Belle Marie* and *A Woman's Revenge* at the Bijou 20-22 good houses.

Large audiences nightly at the Academy of Music to hear Emma Juchard in *Tannhäuser*, *Cavalier*, *Armstrong*, *Romeo and Juliet*, *La Giostra*, *La Trovatore*, and *Bohemian Girl*. The Academy has The Power of the Press next.

Relly and Wood's co., with Peggy Prude and Florence Miller in *Hades* and the go drew crowded houses at the Lyceum nightly 20-22. Harry Kornell and co. 7-12.

BROOKLYN.

Madame Modjeska appeared in her repertoire at the Park Theatre weekend 20-22 large business.

Sam BARNARDINO.—GRAND OPERA HOUSE: Selected by the Queen of the Moon Nov. 20; large business.—L. M. Lester and Hyde, who have so long and ably managed the Opera House, have given it up, and the house is now run by the owners, W. T. and B. C. Meyer.

LOS ANGELES.—GRAND-OPERA HOUSE: George Morrison Nov. 20; Mr. Peter of Texas 21-22.—Los Angeles.—THEATRE: Mike Rankin in *The Cuckoo* and *The Runaway Wife* 20-22 good business.

EDEN.—GRAND OPERA HOUSE: Duran Clark's company Nov. 20 to a good house of men & w.

CORRESPONDENCE.

ALASKA.

NEW DECATUR.—FENOL'S OPERA HOUSE: Mr. Barnes of New York Nov. 20; fair size 2 and well pleased audience. Al Field's Minstrels next.

BIRMINGHAM.—OPRIN'S OPERA HOUSE: MacLean and Prescott Nov. 20, 21, 22 matinees to fair business. Miss Prentiss was taken ill in Tuesday evening and could not appear at the matinee. Prince and Pauper as to a medium house. Al. G. Field's Minstrels to a good-sized house 26. One of the best minstrel co. here this season.

MONTGOMERY.—THEATRE: Aaron H. Woodward in Uncle Tom 20-22 good business. Nov. 22. Eddie Leslie in *The Prince and the Pauper* 23; large audience. Patriotic in *Boyle's Warden* at matinee and evening, to fair business.

ZEPPA.—CASSY'S OPERA HOUSE: Duncan Clark's company Nov. 20 to a good house of men & w.

MOBILE.—THEATRE: Eddie Leslie in *Prince and Pauper* Nov. 21 to large and brilliant audience. Many were the comments of praise of the attractiveness of the little city. Uncle Tom 20-22 to fair business. Richardson and Pringle's Xmas Minstrels to a small house 27. The Tivoli's *Tom Thumb* 28. The performance comp. was favorable with former attempts. Delavan in his creation as the frog was most creditable. Bill New followed by Mr. Barnes of New York, and London Gaiety girls 29.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE: Sol Smith in *Peculiar Valley* Nov. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 2

an small audience. *Giulio's Minstrels* 6; very good house.

GEORGIA.

ATLANTA.—**ATLANTA OPERA HOUSE:** James Comedy co. delighted a large audience Nov. 29, but Nat Hedges' absence was a disappointment to those who had seen him before. Milton Notes a good business. *Twice Temptation* 4.

ATLANTA.—**NEVINS' OPERA HOUSE:** McCabe and Young's Minstrels 6 to a large audience; mostly colored people. *Fast Mail* to a fair house 2; *A Social Session* 2.

ATLANTA.—**THEATRE:** Frederick Warde in *The Lion's Mouth* and *The Mountebank* deserved better business Nov. 27, 28. *Co. and Country* 6. Both pieces new here and were favorably received. The *Fast Mail* pleased a good-sized audience, especially the gallery. 10.—**ASSOCIATION HALL:** *Symphony Orchestra* to a large and fashionable audience 27. Soloists good.

ATLANTA.—**ACADEMY OF MUSIC:** Patti Rosa Nov. 21 presented her new play, *Julie Verdin*, to a large and well pleased audience. *Viviane Journe* in *Starlight* 27 and matinee; support much inferior to last season. Milton Notes delighted a large audience 30; in his new play, *A Son of Thorpis*.

ILLINOIS.

CHICAGO.—**CHICAGO OPERA HOUSE:** Pete Peterson in *The Swede* Nov. 26 pleased a good-sized audience. Earle and Parkinson in *The Man in Black* 26 to a small audience.

QUINCY.—**OPERA HOUSE:** The Jolly Pathfinders played a week's engagement to good business. W. B. Leavitt's *Spider and Fly* to a packed house Nov. 20. *The World Against Her* 3.

ELGIN.—**DU BOIS OPERA HOUSE:** Money Mad Nov. 20; fair houses.

JOLIET.—**OPERA HOUSE:** *Keep it Dark* Nov. 20; packed house.

SHEDDIEVILLE.—**OPERA HOUSE:** Kirk Armstrong in *Pete Peterson* Nov. 21; good house. Walker Whiteside in *Hamlet* and *Richard* 22, 24; *Blind Tom* 25.

DECATOR.—**GRAND OPERA HOUSE:** Sutton's Uncle Tom's Cabin co. Nov. 26 to the capacity of the house at both matinee and evening performance. Katie Emmet in *The Wives of New York* filled every seat in the house 28, and pleased every one.

WAUKEGAN.—**PHOENIX OPERA HOUSE:** Columbia Opera co. Nov. 28; good house. Fair co.

LEWISTOWN.—**BEADLE'S OPERA HOUSE:** Frank Beard's "Chalk Talk" to a large and appreciative audience Nov. 25; *Georgia Minstrels* 2; *Mark Haywood* 2-2.

AURORA.—**EVANS' OPERA HOUSE:** Lew Dockstader's Minstrels Nov. 29 to the largest audience ever assembled in any public building in this city. Every one went home assured that if Dockstader ever returns to this city he will be welcomed by the same kind of a house. Lottie Williams in *New York Day* 26 to S. R. O. Seats were all sold before the doors opened. Co. good. —ITEM: I have been informed that Charles Hackney, of this city, will manage the Lottie Williams co. next season.

PEORIA.—**THE GRAND:** E. S. Willard and co. in *The Middleman*; S. R. O. *Spider and Fly* 25; *Charity Ball* 27.

CHAMPAIGN.—**WALKER OPERA HOUSE:** The Colored Georgia Minstrels to a very large house Nov. 20; performance very poor.

BLOOMINGTON.—**NEW GRAND:** *Keep it Dark* Nov. 22; light house. Katie Emmet 23; good business. Money Mad 25; fair house.

CHARLESTON.—**THEATRE:** Harry Jackson and Kate Selfon opened a week's engagement 20 at popular prices.

GALESBURG.—**NEW AUDITORIUM:** *The World Against Her* Nov. 20; good house. *Charity Ball* 21; every seat sold in advance. *Spider and Fly* 22; heavy advance sale. —**OPERA HOUSE:** R. M. Trower's Comedy co. 20; 21; fair houses. —ITEM: Edith Chapman, formerly instructor in elocution in Lumber University, of this city, is a member of the Charity Ball co.

STREATOR.—**PLATE OPERA HOUSE:** Fish Jubilee Singers Nov. 28; fair business. *Keep it Dark* 29; good business.

OTTAWA.—**SHERWOOD'S OPERA HOUSE:** *Keep it Dark* to fair-sized audience Nov. 27. *Go-Won* 28; *Wahowak* in *The Indian Mail* 29; light business. *Georgia Minstrels* 3; *The Nabobs* 5; *Deshon Opera* 7-22.

ROCKFORD.—**OPERA HOUSE:** Little Lord Fauntleroy was well received by a crowded house Nov. 26. Frank J. Frayne presented *The Boy Ranger* to a small house 27. *A Turkish Bath* 28; *Down on the Farm*, the *Bugler* 29.

LOUISIANA.

NEW ORLEANS.—**FOSTER'S OPERA HOUSE:** *As You Like It* in the Williamson's afternoon and evening of Nov. 20. E. S. Willard in *The Middleman* has the best advance sale of the season for 21. *Spider and Fly* 22; *Charity Ball* 23; *Alvin Joslin* 24. *The Devil's* 25; *Georgia Minstrels* 26; *Spider and Fly* 27; *Charity Ball* 28; *Georgia Minstrels* 29; *The Nabobs* 30; *Deshon Opera* 7-22.

NEW ORLEANS.—**OPERA HOUSE:** Anna Eva Fair (postumous) to fair business. *McCarthy's Mishaps* 29; *Georgia Minstrels* 30; *Spider and Fly* 31; *Charity Ball* 32.

NEW ORLEANS.—**OPERA HOUSE:** John K. Cumpson in *Lieber Franz* 29; fair house. Our Strategists 29; good business.

MASON CITY.—**PARKER'S OPERA HOUSE:** Charles Willard in *Alvin Joslin* to a crowded house and pleased audience Nov. 24.

BURLINGTON.—**GRAND OPERA HOUSE:** Agnes Wallace-Villa and co. of average strength gave two pleasing performances of *The World Against Her* to large audiences on Thanksgiving Day. Lew Dockstader's Minstrels filled the house from pit to dome 27, and gave one of the finest minstrel performances ever seen here. Lew Dockstader kept the audience in a continuous guffaw whenever he appeared, but particularly in his humorous impersonation of the *President's tour*. The *Charity Ball* 27 will have a splendid audience, the house having been pretty well sold out two days in advance. *Spider and Fly* 28.—ITEM: M. L. Berry, the indefatigable advance man of *Spider and Fly*, was here last week circulating among his friends, of whom their name is legion, this being Mr. Berry's fourth home.

SIOUX CITY.—**PEAVY GRAND OPERA HOUSE:** Angus Onstott's Concert co. Nov. 26; fair business. The Williamson's 27, 28; good business. Swedish Ladies' Concert co. to light business. Lew Dockstader's Minstrels 29.—ITEM: Manager Webster has taken a lease of the Academy of Music, and will fit it up and repair it thoroughly, and run it as a popular-priced theatre. May success attend his efforts.

COUNCIL BLUFFS.—**DOVETON OPERA HOUSE:** The Devil's Auction to a fair house Nov. 25.

INDIANA.

INDIANAPOLIS.—**GRAND OPERA HOUSE:** Charles Jackson in *Imre* played a return engagement Nov. 20 to good business. Hermann 21; *Not Goodwin* 22-23; *Charity Ball* 24-26; *Donnelly and Ward* 27-29.—**ENGLISH OPERA HOUSE:** Austrian Juvenile Band to good houses 2. *Lizzie Daly* in *The Latest Fall* 25; *Old Ted Prouty* 26; *Howard Burlesque* co. 27.—**NEW PARK THEATRE:** The Bottom of the Sea packed this popular resort to the walls 28. *Master and Man* 29; *Keep it Dark* 30-31. *The Meteor* 31; *Daniel Boone* 21-26.—ITEM: Mr. Jackson was apprised of the death of his father on Monday, and little did the audience suspect the sadness concealed behind his forced gaiety.

TERRE HAUTE.—**NAVILLE'S OPERA HOUSE:** Gresham and Ben Broek in *The Nabobs* amused a large audience Nov. 20. *Money Mad* did good business Nov. 21, 22; and Thanksgiving matinee. The *Devil's* 24-25; *Georgia Minstrels* 26.—ITEM: Mary Cortie has replaced Miss Hill in the *Money Mad* cast. W. P. Fisher, last Summer with the *Baum* show, is now with *The Stowaway*.

RICHLAND.—**PHILLIPS' OPERA HOUSE:** George Bennett in *Pulse of New York* to fair business Nov. 22. Robertson and Holmes' Comedy co. opened at cheap prices for a week. The *Howard Bar*.

MAINE.

PORTLAND.—**LOTHROP'S THEATRE:** George Bennett and Mountain Opera co. to help the company. *Howard Student* 23; *Black Hussar* 24; *National Hussars* 25; *Robertson and Holmes* 26; *McDowell's* 27; *Armand*, and *W. P. Fisher* 28; the *particular*

league co. 29.—**GRAND OPERA HOUSE:** Pearl of Pekin 2; good business.

LOGSPORT.—**OPERA HOUSE:** Justice Goodrich and friends are playing in repertoire to good business at popular prices Nov. 20-25.

PORT WAYNE.—**MASONIC THEATRE:** Ole Olson had an appreciative house Nov. 21. City Directors co. Nov. 22; a disappointment; an average house 23. Gilmore had a large and fashionable audience 25.—ITEM: Clarence De Snn, musical director of the *Devil's* 23, paid the orchestra at the Temple a high compliment for their efficiency. —Sister Martinez's play, *Madame De Pompadour*, is from the pen of Charles Niedinger, formerly of this city, and at present on the staff of the New York *W.H.*

NEW ALBANY.—**OPERA HOUSE:** A packed house greeted Bach and Bowes' Minstrels Nov. 22. The performance was an excellent one and was thoroughly enjoyed by all. The home clear dance of Bach and Bowes was excellent. Florence Bindley in *The Pav Train* pleased a crowded house 23. The piece is splendid and full of exciting situations, in which Miss Bindley has a good opportunity to display her clever acting and as Rosalie Burton and Foye she does it, too. J. S. Smeath and Tony Sullivan also do some effective comedy work in *Irish Judge* and *Brigadier McGinn*. Katie Purman 23.—ITEM: Mr. Lamborn, the senior singer of Bach and Bowes, was well tenor in *W.H.* with typical fever while here. —Kathleen Keirnan sang at last week with friends here during Mr. Mayo's engagement.

NEW ORLEANS.—**SWEETSER'S OPERA HOUSE:** Turner's *Guys* co. Nov. 26 to a very large audience, larger than the aggregation deserved, as there gave a very mediocre performance. Gilmore's Band gave an afternoon performance 27 to the largest audience the house has held this season. *Birds of a Feather* 28; *W.H.* was well received by a large audience. Marie Sauer made a hit by her artistic performance of the part of Violet Dawn. *Peck's Bad Boy* 29; good house.

CONIVERSVILLE.—**ANDRE THEATRE:** The Stuart Comedy co. played to fair houses Nov. 20-21.

ELWOOD.—**OPERA HOUSE:** Turner's English Girls played to a "stag" house Nov. 29. Good business 20-21.

SPRINGFIELD.—**GILMORE'S OPERA HOUSE:** Fetherlin Burton in *Portuguese* Nov. 21; Carroll Johnson in *The Gossamer Girl* to good business. The City Directory 22; good house. *The Limited Mail* 23.

WICHITA.—**GRIMES' OPERA HOUSE:** Minstrels 23; good business. —**EDWARD HALL:** *W.H.* 24-25.

FRANKFORT.—**COULTER'S OPERA HOUSE:** Sam Deverre Variety comb. 24-25.—**EDWARD HALL:** *W.H.* 26-27.

FITCHBURG.—**WHITELEY'S OPERA HOUSE:** Gordon's Minstrels 23; good business Nov. 25. Iowa Brothers' Specialty 24; fair business.

MAINE.—**MAINE THEATRE:** Minstrels 23; good business. —**EDWARD HALL:** *W.H.* 24-25.

MAINE.—**EDWARD HALL:** *W.H.* 26-27.

MAINE.—**EDWARD HALL:** *W.H.* 28-29.

MAINE.—**EDWARD HALL:** *W.H.* 30-31.

MAINE.—**EDWARD HALL:** *W.H.* 32-33.

MAINE.—**EDWARD HALL:** *W.H.* 34-35.

MAINE.—**EDWARD HALL:** *W.H.* 36-37.

MAINE.—**EDWARD HALL:** *W.H.* 38-39.

MAINE.—**EDWARD HALL:** *W.H.* 40-41.

MAINE.—**EDWARD HALL:** *W.H.* 42-43.

MAINE.—**EDWARD HALL:** *W.H.* 44-45.

MAINE.—**EDWARD HALL:** *W.H.* 46-47.

MAINE.—**EDWARD HALL:** *W.H.* 48-49.

MAINE.—**EDWARD HALL:** *W.H.* 50-51.

MAINE.—**EDWARD HALL:** *W.H.* 52-53.

MAINE.—**EDWARD HALL:** *W.H.* 54-55.

MAINE.—**EDWARD HALL:** *W.H.* 56-57.

MAINE.—**EDWARD HALL:** *W.H.* 58-59.

MAINE.—**EDWARD HALL:** *W.H.* 60-61.

MAINE.—**EDWARD HALL:** *W.H.* 62-63.

MAINE.—**EDWARD HALL:** *W.H.* 64-65.

MAINE.—**EDWARD HALL:** *W.H.* 66-67.

MAINE.—**EDWARD HALL:** *W.H.* 68-69.

MAINE.—**EDWARD HALL:** *W.H.* 70-71.

MAINE.—**EDWARD HALL:** *W.H.* 72-73.

MAINE.—**EDWARD HALL:** *W.H.* 74-75.

MAINE.—**EDWARD HALL:** *W.H.* 76-77.

MAINE.—**EDWARD HALL:** *W.H.* 78-79.

MAINE.—**EDWARD HALL:** *W.H.* 80-81.

MAINE.—**EDWARD HALL:** *W.H.* 82-83.

MAINE.—**EDWARD HALL:** *W.H.* 84-85.

BRISTOL. **HARLEM.** **OPERA** **HOUSE.** — Kate Putnam Nov. 21 in Old Curiosity Shop and Love finds a Way, matinee and night delighted large and select audiences. A Social Session is pleasure feature. Manager Harmeling notes his congratulations on the number of goodatta times he has secured for his popular house.

TEXAS.

FORT WORTH. **GREENWALL'S OPERA HOUSE** **Elise Elster** Nov. 21, 22, and matinee, to full houses. Frank Weston as Pittacus Green and Linda Green as Dolly Dutton in Hazel Kirke are worthy of special mention. Mand Granger et al. fair business performances were far above the average and gave general satisfaction.

WACO. **GARLAND OPERA HOUSE** John Palmer in The Last Days of Pompeii Nov. 21 to a very poor house. Over one half the audience left after the first act. Elise Elster in Hazel Kirke filled the house 21 with the most refined and delighted audience of the season. Fat Men's Club, Salvo 21.

PARIS. **GRAND OPERA HOUSE** Lettie Holman closed a week's engagement Nov. 21. She played to full houses every night. **ITEM.** Miss Holman was presented with a gold bracelet by the Fanini Guards of Bonham, Tex., 21.

DALLAS. **OPERA HOUSE.** A. M. De Lesser's Jim the Westerner to fair-sized houses Nov. 21, 22. Last Days of Pompeii 21, fair business. Mand Granger et al. to excellent business.

HILLSDALE. **ROSE'S OPERA HOUSE** Fanny Cherry Comedy co. in Foggy Ferry Nov. 21, fair business.

PALESTINE. **TESSIE OPERA HOUSE** J. C. Stewart in Fat Men's Club Nov. 21, kept a large audience laughing all the time. Paul Kauvar 21.

COLUMBUS. **STAFFORD OPERA HOUSE** Paul Kauvar Nov. 21, very good house. J. C. Lewis in St. Plunkard 21, small house.

TEXARKANA. **GRAND OPERA HOUSE** The intrepid Bill Nye, accompanied by A. P. Barbana, started Nov. 21, S. R. O. at a premium. P. F. Baker presented The Emigrant to a large and appreciative audience 21.

ORANGE. **BROWN'S OPERA HOUSE** Barlow Brothers Minstrels to a crowded house Nov. 21. St. Plunkard to S. R. O. 21.

HOUSTON. **OPERA HOUSE** Paul Kauvar was presented Nov. 21 to a house which must have been gratifying to them. **ITEM.** Opera co. 21, 22, with matinee, very satisfactory business throughout. J. C. Stewart 21, fair business. **ITEM.** A full dress ball party attended the presentation of The Turkey Barn by the Comedie co. and evinced their appreciation of Rita Selby by fairly flooding the stage with flowers. In reply to the question, what kind of business have you done in Texas, the manager of the Stewart co. replied, very poor; and that the occasion of it was the number of poor cos. now on the road.

BRENHAM. **GRAND OPERA HOUSE** Barlow Brothers Minstrels Nov. 21, good house.

WAXAHACHIE. **OPERA HOUSE** Fanny Cherry's Comedy co. Nov. 21 to a good house. Audience well pleased.

FLATONIA. **OPERA HOUSE** St. Plunkard Nov. 21, medium business. Sea of Ice 21, Our German Ward 21.

GAINESVILLE. **OPERA HOUSE** Below Zero Nov. 21, good business. Last Days of Pompeii 21, good business.

SAN ANTONIO. **GRAND OPERA HOUSE** Reeves' Comic Opera co. in Faust Nov. 21, 22, to light business. Lina Wood comic 21, to fair business. Comedie Opera co. 21, 22 to large houses. Excellent co.

GALVESTON. **TREMONT OPERA HOUSE** Comedie Opera co. opened Nov. 21 in Poor Jonathan to a full house. Evelyn Burton 21, to decreased attendance. Paul Kauvar did a fair business Nov. 21, 22, and on and shabby scenes. J. C. Stewart's Fat Men's Club 21 provoked the usual hilarity, thereby accomplishing its sole object. Fair house. Reeves' English Operatic Comedy co. inflicted a so-called burlesque on Faust on a very fair Sunday audience 21. The only half-way redeeming feature was the grotesque dancing of Martineti, whose peculiar abilities had hitherto been exercised amid better surroundings. **ITEM.** Harmony Hall was demanded for the first time this season 21, 22, when St. Plunkard was rewarded with paying business, at popular prices. An excellent hand in the prominent feature of this attraction.

ALVARADO. **STREK'S OPERA HOUSE** Fanny Cherry Comedy co. Nov. 21, good business. Poor show.

TYLER. **GRAND OPERA HOUSE** Mand Granger in Gabrielle Nov. 21 to a good house. This was a return engagement, and was enjoyed by all. The Fat Men's Club 21, kept the audience in a roar. Paul Kauvar 21 drew a good house. **ITEM.** Old Simon Lazarus of the Paul Kauvar co. is an old Tyler boy, and promises to make a first class actor. His friends here were glad to see him.

UTAH.

SALT LAKE CITY. **SALT LAKE THEATRE** The U and I co. drew a good house Nov. 21, and lighter business 22, 23. John T. Kelly and Dutch Kelly are very good in their specialties. James T. Powers and a good co. in A Straight Tip played to a good matinee and a packed house at night on Thanksgiving Day. They stayed two nights too many and got very poor houses 22, 23. The show is a good one and treads in the wake of Nat. Goodman in relationship about twice removed. **ITEM.** Mr. Bird, who plays the Irish sister in A Straight Tip, met with an accident while the co. were playing, when which came near being serious. While going to the theatre stage door, there being no light, she fell through a broken platform, giving her body a severe wrench and inuring her ankle to such an extent that she was unable to assume her part at the first performance given in this city, and was compelled to limp all through the engagement. If it would not be regarded as levity one might say that she was considerably maimed on Ogdon. — Manager Burton of the Salt Lake Theatre shed a ray of sunshine into the homes of each of his employees by sending each one a fat turkey on Thanksgiving Day. A local co. under the leadership of Prof. H. S. Krouse and management of H. G. Whittney of the Home Dramatic Club, will present the opera of Faust nites during the holidays.

VERMONT.

BARRE. **OPERA HOUSE** J. S. Murphy 21, Will Carleton 22, 23. Manager Averill is receiving flattering letters from the owners and authors of well known dramas for preventing pirate cos. from producing these plays in this city. He recently assisted in stopping the Blue and the Gray co. — The Opera House is being supplied with electric lights.

BURLINGTON. **HOWARD OPERA HOUSE** Buffaloperaco. Nov. 21 in The Queen's Mate to large business.

VIRGINIA.

CHARLOTTESVILLE. **LEVY OPERA HOUSE** The Patriotic Gold Comedy Opera co. in Said Faust to very light business Nov. 21, 22. Did not pay expenses. MacLean and Prescott.

STAUNTON. **OPERA HOUSE** Beatrice Golds operaco. gave Said Faust Nov. 21, 22, to light houses. The co. is a small but good one. MacLean and Prescott co. in Romeo and Juliet 21.

PETERSBURG. **ACADEMY OF MUSIC** Two Old Cromics to a good house Nov. 21. Audience delighted.

RICHMOND. **MOZART ACADEMY OF MUSIC** Mr. Wilkinson's Widows Nov. 21 to fair business. Emma Juch Opera co. next. — **NEW RICHMOND THEATRE.** The Sea Queen 21 to good business. Margaret Mather 21 to fair business. Blue Jeans next.

NORFOLK. **ACADEMY OF MUSIC** Ford's English Comedy co. Nov. 21, 22 to good business. Blue Jeans 21 received a fair share of patronage, and proved very satisfactory.

ROANOKE. **OPERA HOUSE** Sprague's A Social Session co. Thanksgiving matinee and night, to large business. This co. is composed of first-class comedians, vocalists, and musicians.

DANVILLE. **ACADEMY OF MUSIC** Two Old Cromics played to a packed house Nov. 21. Bennett Matlock presented Hamlet to a fair audience, matinee and night, 21. Bennett Comedy co. 21 to small business. Deserved better.

LYNCHBURG. **OPERA HOUSE** Anderson's Two Old Cromics Nov. 21 gave a splendid performance, and deserved a better house. Bennett Matlock in Hamlet 21.

LEXINGTON. **OPERA HOUSE** The Bearcat's Little Comedy Opera co. in Said Faust to full houses Nov. 21, 22. Matlock in Hamlet to a reasonable audience. **ITEM.** The Princeton Consolidated Foot Ball team, making a tour of the South, attended Said Faust 21.

WASHINGTON.

TACOMA. **THEATRE** Dr. Bill Nov. 21, 22, business good.

SPokane FALLS. **AUDITORIUM** The President Nov. 21, fair house. Charles H. Day, advance agent for The President, has been replaced by T. J. Myers.

WEST VIRGINIA.

PARKERSBURG. A Comedy co. in Said Faust to Little Faust 21 by a medium co. to good afternoon and evening houses.

WHEELING. **OPERA HOUSE** Robert Matlock Nov. 21, gave entire satisfaction to two large audiences. Frank Daniels et al. S. R. O. Midnight Alarm 21, light business. — **GRAND OPERA HOUSE** Rents Santley 21 to the capacity of the house. Frank M. Weller Country Co. 21, 22, to good business. Henry Burlesque co. 21, 22, fair business.

WISCONSIN.

MADISON. **FULLER OPERA HOUSE** Two Old Cromics to a good audience Thanksgiving night, their third engagement here within a year. Frank M. Wills received a hearty welcome. DeShon Opera co. opened a week's engagement 21 in La Mascotte to a good house.

ASHLAND. **GRAND OPERA HOUSE** Kate Castleton, in connection with Cosgrave and Grant's Comedians, in The Dazzler Nov. 21 to a fair-sized audience. Abbie Carrington 21, The President of the American Band 21. Sherman's Burlesque 21.

FOND DU LAC. **CRESCENT OPERA HOUSE** John Dillon in Wanted, the Earth, Nov. 21 drew a large house.

MILWAUKEE. **DAVIDSON** Proprietary and West's Minstrels gave three first-class performances Nov. 21, 22. **ITEM.** Hole in the Ground was presented 21. **STANDARD.** The Shadow Detective co. to fair business. **ITEM.** Morrissey's Comedy co. 21, 22, to fair business. — **ITEM.** Manager Lott left for New York to attend to the production of his new piece. The one he left to the Chicago papers that Eddie Foy is singing Gus Weinberg's song, "There Are Moments When One Wants to be Alone," and making a hit with it. Mr. Weinberg is also singing it nightly with Remond's Pathfinders, and responding to many encores. Billy Emerson, the Primrose and West show here, and will remain with them the rest of the season. He is a strong acquisition to the co., and greatly strengthens the first part.

WYOMING.

CHEYENNE. **OPERA HOUSE** Wilber Dramatic co. at popular prices, Nov. 21-22. Thomas W. Keeler 21; Dr. Bill 22; Fairman Davies co. 22; Castles in the Air 23.

CANADA.

WINNIPEG. **PRINCESS OPERA HOUSE** Cosgrove Concert on Nov. 21, 22, fair houses. The President 21.

CHATHAM. **GRAND OPERA HOUSE** The U. R. local Minstrels were a success pecuniarily, but artistically a dismal failure, owing to the miserable orchestra, Nov. 21. Kelly's Expectations 21 to poor business. — **ITEM.** Brothers' Minstrels to good business 21-22. Jessie Mills with her excellent supporting co., to profitable business 21-22, in repertoire embracing A Brave Girl, Wrecked, The Governess, Silver King, and Hazel Kirke. Josie Chapman, her leading man, and J. E. Ainsley, the comedian of the co., are worthy of special praise for their pleasing work. C. H. Haystead, the manager, is also singing it nightly with Remond's Pathfinders, and responding to many encores. Billy Emerson, the Primrose and West show here, and will remain with them the rest of the season. He is a strong acquisition to the co., and greatly strengthens the first part.

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MR. BARNES OF NEW YORK: New Orleans, La., Dec. 12.
MR. WILKINSON'S WINDOWS: Brooklyn, N. Y., Dec. 12.
MR. N. W. YOUNG: City of Providence, R. I., Dec. 12.
MR. KEE RANKIN: Oakland, Calif., Dec. 8. Sun 7 p.m.
 Story on to Sacramento 11, 12. Seattle, Wash., 12, 13.
 Victoria, B. C., 14, 15. Tacoma, Wash., 16, 17.
 Portland, 18, 19, 20.

MARIE HUBERT FROHMAN: Reading, Pa., Dec. 8. Newfane, N. J., 10. Atlantic, 11. N. J., 12. Elizabeth, 13. Bettie, 14. Pa., 15. Weston, 16. Lebanon, 17. Atlantic, 18. Newark, 19. Harrisburg, 20. Lykens, 21. Shippensburg, 22. Sunbury, 23. Bellefonte, 24. Williamsport, 25. Lock Haven, 26. Morris, 27. Johnstown, 28. Gettysburg, 29. Bethlehem, 30. Moosic, 31. Clinton, 32. Moing, 33. Wilkes-Barre, 34. Scranton, 35. Davenport, 36.

MR. AND MRS. KENDAL RUFF: New York, N. Y., Dec. 7-12.

MARY WILLIAMS: Haverhill, N. H., 7-12.

MARY WILSON: Baltimore, Md., Dec. 7-12.

MARY ALICE: Appalachia, Fla., Dec. 7-12.

MARY BROWN: Providence, R. I., Dec. 7-12. Brooklyn, N. Y., 13. Baltimore, Md., 14-16.

MARY MCGEE: Pittston, Pa., Dec. 7-12. Pittston, N. J., 14. Syracuse, 15-18. Rochester, 19-22. Buffalo, 23.

MARY JACK: Walter Sandford, Albany, N. Y., Dec. 7-12. Syracuse, 19-22. Rochester, 23-26. Buffalo, 27.

MARY A. MINUTE: Toronto, Ont., Dec. 7-12. Cleveland, 13-16.

MARY C. MURKIN: Centralia, Ill., Dec. 7-12. St. Louis, Mo., 13. Louisville, 14. Bowling Green, 15. McComb, 16.

MARY DUNN: Warwick, N. Y., Dec. 7-12.

MARY GRANGER: Hot Springs, Ark., Dec. 7-12. Pine Bluff, 13. Little Rock, 14. Fort Smith, 15, 16.

MARY LIVELY: Liverpool, I. d., Dec. 7-12.

MARY JANAUSCHEK: Philadelphia, Pa., Dec. 7-12. Atlantic City, 13. Richmond, Va., 14-16.

MARY H. HAY: New York, Nov. 3-indefinite.

MARY ALICE: Philadelphia, Pa., Dec. 7-12. Liverpool, 13. Beaver Falls, Pa., 14. Steubenville, 15. Warren, 16. Lima, 17.

MARY B. ETTNER: D. & M. Jones, Ia., Dec. 7-12. Boone, 13-16. Fort D., 17-20.

MARY C. MURKIN: Lexington, Va., Dec. 7-12. Charlotte, N. C., 13. Columbus, 14. Charleston, 15. Savannah, Ga., 16. Augusta, 17. Macon, 18. Columbus, 19. Atlanta, 20. Anniston, Ala., 21. Birmingham, 22, 23. Meridian, Miss., 24. Mobile, 25.

MARY KELLY: Flirtation, Lynn, Mass., Dec. 7-12. Portsmouth, N. H., 13. Rockland, Me., 14. Bangor, 15. Portland, 16. W. L. Wilson, 17. Dover, N. H., 18.

MARY L. MURKIN: Concord, 13. Atlantic City, 14.

MARY C. MURKIN: Pittsfield, 13. Dec. 7-12.

MARY C. MURKIN: Brownwood, Tex., Dec. 7-12. Cole, 13. 14.

MARY COUCH: Troy, N. Y., Dec. 7-12. Albany, 13-16.

MARY TUTTLE: St. Louis, Mo., Dec. 7-12. Peoria, 13. 14. So. Bend, Ind., 15. Fort Wayne, Ind., Indianapolis, 16. Cincinnati, 17. Ok., 18-20.

MARY C. GOODWIN: Milwaukee, Wis., Dec. 7-12. La Crosse, 13. Columbus, 14. Cincinnati, 15. Wheeling, W. Va., 16. Pittsburgh, Pa., 17-20.

MARY J. HARRIS: Grand Valley, Cal., Dec. 7-12. Auburn, 13. Silsbee, 14. Napa City, 15. San Francisco, 16. Santa Cruz, 17. Watsonville, 18. B. F. T. 19. Los Angeles, 20.

MARY B. ETTNER: Pa., Dec. 7-12. Meriden, 13. Canton, 14. Ashtabula, 15. Mansfield, 16. Lima, 17. Findlay, 18. Springfield, 19. Hamilton, 20. Richmond, 21.

MARY YOUNG THEATRE: (dinner), Raleigh, N. C., Dec. 7-12.

MARY H. HAY: Toledo, O., Dec. 7-12. Adrian, 13. 14. Lansing, 15. Kalamazoo, 16. Michigan City, 17.

MARY G. WARD: LaGrange, Tex., Dec. 7-12. Bas

MARY J. PHOTON: Indianapolis, Ind., Dec. 7-12. Louisville, Ky., 13. Fort Wayne, Ind., 14. Jackson, Mich., 15. D. T. St. 16. Columbus, O., 17-20.

MARY OF THE FINEST: Barnstable, Pa., Dec. 7-12. Bridgeport, Conn., 19. New Haven, 20-22.

MARY OLD STORY: Cleveland, O., Dec. 7-12.

MARY D. BYRD: Brooklyn, N. Y., Dec. 7-12.

MARY HOMESTEAD: Brooklyn, E. D., Dec. 7-12.

MARY OLSON: Buffalo, N. Y., Dec. 7-12.

MARY WOOD: Worcester, Pa., Dec. 7-12. Greenfield, 13. Lancaster, 14. Reading, 15. A. L. 16. 17. 18. 19. 20. 21.

MARY C. MURKIN: Springfield, 13. Dec. 7-12. St. Paul, 14. Franklin, 15. Dec. 7-12. 23. 24. 25. 26. 27. 28. 29. 30. 31.

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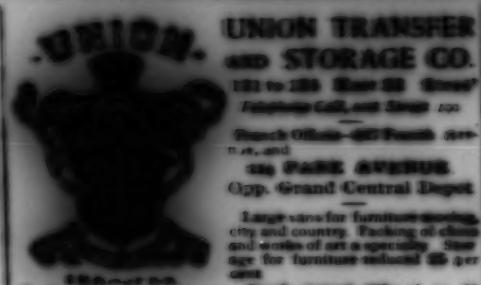
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